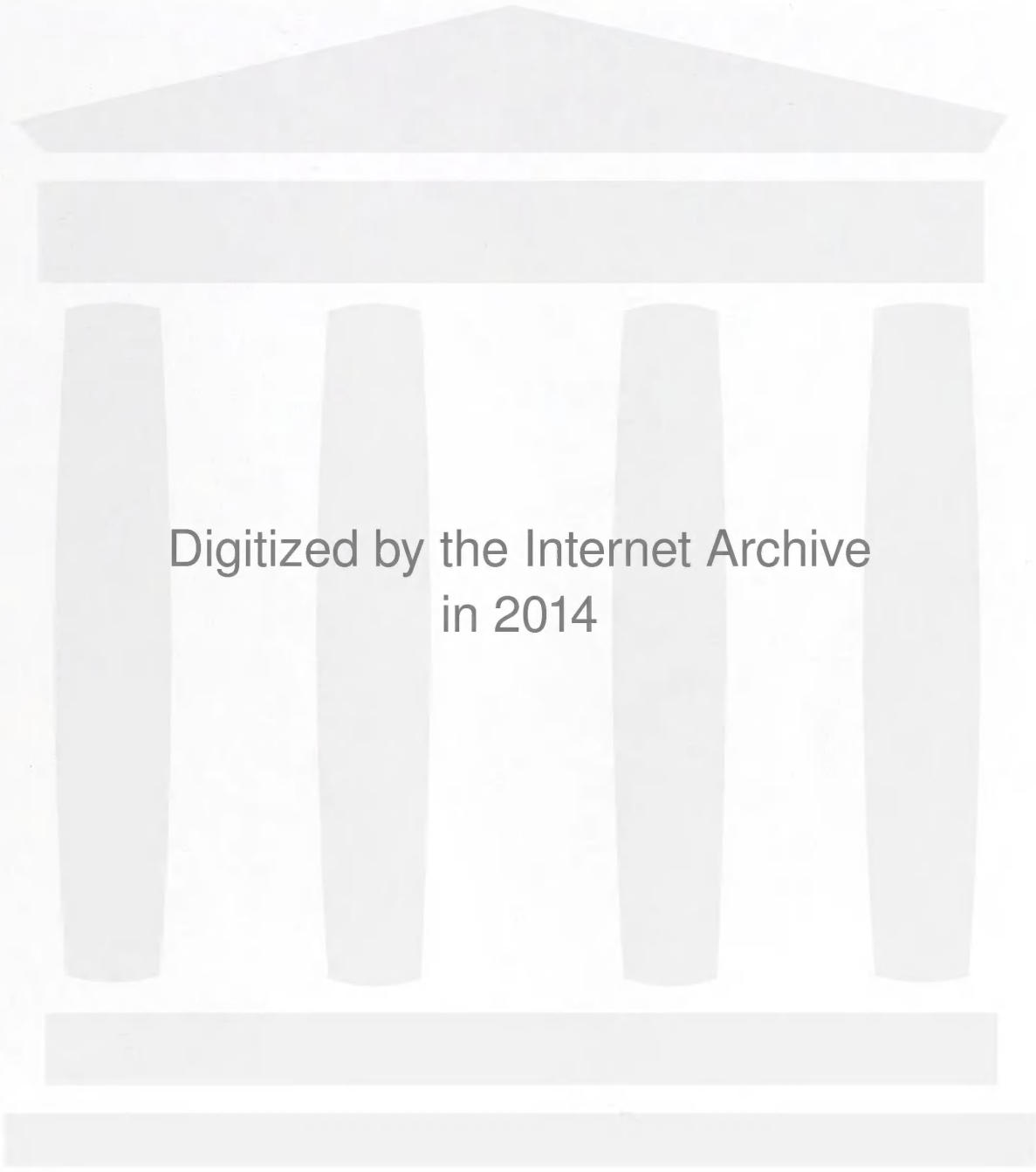
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36 Creative Energy

COVER PHOTOGRAPH:
After years of collecting blue and white china, Howard Kaplan decided to borrow some of his favorite porcelain motifs for his new fabric collection (see page 62). He's a believer in a lavish mix of prints, but his color preference is consistent throughout. China and geese lace runner, Howard Kaplan's French Country Store. Photograph, Kari Haavisto.



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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres., Harvey L. Lipton, V-Pres. & Secretary, Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div.: Gilbert C. Maurer, Pres., D. Claeys Bahrenburg, Executive V-Pres., K. Robert Brink, Executive V-Pres., George J. Green, Executive V-Pres., Mark F. Miller, Executive V-Pres., Gen. Manager, Raymond J. Petersen, Executive V-Pres., Thomas J. Hughes, V-Pres. & Resident Controller. © 1988 by The Hearst Corporation, all rights reserved. The magazine is not responsible for unsolicited manuscripts, none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, NY, and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

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THINKING ALOUD

"THE MOST IMPORTANT LESSON TO BE LEARNED ON THE ROAD TO PERSONAL STYLE IS THAT YOU CAN'T FOLLOW IN ANYONE ELSE'S FOOTSTEPS"



LILO RAYMOND

Most editorial meetings at House Beautiful begin or end with a discussion of what we've come to call "personal style." Putting your finger on a definition of personal style can be as difficult as trying to explain your philosophy of life. However, it's my feeling that personal style begins with a passionate interest in your subject—in this case, the home. It grows and matures through trial and error until at last it emerges as a vital self-expression that has nothing to do with what's in or what's out. As a matter of fact, personal style carries none of the pretensions of high-style "status" decorating—the flaunting of wealth so well described in Tom Wolfe's *The Bonfire of the Vanities.*

Personal style can't be taught—but it can be learned. And if that's sounds less than logical, let me explain. No one can tell you how to create an expressive, imaginative house; that has to come from you and you alone. The most important lesson to be learned on the road to personal style is that you can't follow in anyone else's footsteps. You have to trust your instincts, pursue your passions and devote time to discovering what objects give you a special joy.

It's important to educate yourself—not in a classroom but by living, pursuing, treasure hunting, shopping, trying on ideas for size, discarding what's not relevant. Unlocking your personal style takes perseverance more than expertise, confidence in your own taste rather than the adoption of clichés. Personal style is the ingredient that attracts us to every home we publish. It's become such an important part of our philosophy that every so often we devote a major portion of an issue to this subject.

One of the inspiring examples of personal style is that of decorator Isabel Fowlkes. She has a number of very fine collections for which the genesis is always deep-rooted and personal. She bought the first of many plates with grape motifs (see page 59) as a surprise for her husband, an ardent wine lover, and then set out to learn everything about ceramics with grape designs. "I badgered dealers for information," she says. "I read books in the library. I wanted to *know* what made one plate better than the next, not just fill up my cupboard with pretty things." That same passion for the personal governs the choice of objects everywhere in her house. For her bedroom, she gathered botanical prints of the flowers she loves to grow in her garden. For her living room, she chose a pair of wonderful old pheasant prints, a reminder of two pheasants that became family pets.

One of the greatest myths about personal style is that it involves going it alone—wading through wallpaper and fabric swatches without the aid of a decorator. But the truth is that sometimes we need the support and vision of another person, as Agneta Gruss can attest. The owner of New York City's Swedish Cottage Country Antiques, she says that "being Swedish I felt that I had to do my house myself, because Scandinavians think decorators are superfluous." It would have been easy for her to decorate a house that was simply a reflection of her heritage, but 20 years of living in America had left her changed. She wanted to expand her personal style, so she turned to designer Dennis Rolland. "He opened my eyes to Victorian antiques and taught me a great deal about scale and color," she says. And Mr. Rolland, in turn, learned from the experience. Agneta introduced him to Swedish country style and even convinced him to visit some of Sweden's beautiful old villas and country houses. "Scandinavian decorating has had a lasting influence on my work," says Mr. Rolland.

Sometimes working in a foreign idiom is the fastest way to tap into your own personal style. "It's liberating," says Howard Kaplan, whose talent for improvisation developed when he began importing French country furniture—baker's racks to use as bookcases, old copper wash basins to turn upside down as range hoods. "I don't get caught up in worrying about how the French have used something since I don't have the same cultural history," he says. "If an iron gate has a wonderful shape, I'll use it as a headboard. Or, I'll bring a street lamp inside for a column in my kitchen."

Even the impeccable Hubert de Givenchy has expanded his personal style by borrowing from other cultures. The surprise at his stately mansion is a small garden with a white fence—an adaptation of George Washington's garden at Mount Vernon and a nostalgic reminder of his friends in the States.

As you'll see from the pages that follow, developing a personal style involves searching, experimenting and continually expanding the horizons. Other people's houses—like the ones pictured in this issue—can be a starting point for your quest. I always find that people with great style leave me wonderfully inspired. I come away eager not to copy their look but to make my house an uncompromising reflection of *my* dreams. I hope the features in this issue inspire you in the same way. ■

JoAnn Barwick

JoAnn Barwick
Editor

BAKER'S NORTHERN ITALIAN COLLECTION *draws from Italy's richest historical periods—the Renaissance, Baroque, Rococo and Neo-classic. In an inspired mix of styles, the collection displays both the region's passion for complex form and its sense of whimsy in design. Offerings showcase Baker craftsmanship in elaborate carving, the contrasting use of veneers, and artist-signed painting on cabinetry. Each selection mirrors the spirit and bravado of the Italian character.*





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PASSIONATE PURSUITS

"WHEN YOU'RE COLLECTING, YOU SHOULD NEVER TALK YOURSELF OUT OF BUYING SOMETHING YOU RESPOND TO IMMEDIATELY AND PASSIONATELY"

Even if you just dabble in collecting, you probably have a distinctive collecting style, an approach to buying antiques that's as personal as a fingerprint. Just what is it, and how can you make the most of it? Here Howard Kaplan, an antiques dealer, product designer and the owner of Howard Kaplan's French Country Store (see his house on page 62), explains the mysteries of collecting in an interview with Claire Whitcomb.



Beadwork, needlepoint, '20s boudoir lace and even a Victorian signed "friendship pillow" make up Howard Kaplan's cushiest collection, which he moves from room to room, chair to chair.

If you take a look at your wardrobe, you'll probably find an incredible consistency in what you've chosen. Perhaps there's a certain shade of red that crops up everywhere or even two very similar sweaters bought years apart. Everyone has a look, and what's behind it is a tendency to be attracted to certain things over and over again. In terms of collecting, it may be the unconscious appeal of a color—a shade of worn blue paint, for example—or the matte texture of ivory or the smoothness of polished surfaces. I know that for me it's wiggly lines. I love anything with curves and animation, whether it's a Louis XVI chair or a cracked bit of scallop-edged pottery.

If you think about it, a lot of what draws you to an object is its geometry. Everything in the world is reduced to either curved or straight lines. I love movement and pattern and, needless to say, anything French. It's not surprising that I've never been much interested in American design—the lines are simply too restrained.

The best collections I've seen are the ones that have an emotional impetus. The worst ones begin intellectually. A classic example of the latter approach is the case of the young Wall Street magnate who just made a killing in the stock market and wants a house furnished with the "best" art and antiques. While his collection may wind up looking splendid, it's sure to be static if he buys this year's hottest item or whatever furniture one "ought" to have. Collections never have life unless they are rooted in personal passions.

I have a friend who had one of the most wonderful and personal collections of ceramics. She didn't know a thing about what was "good"; she just bought what appealed to her. Then she began to learn about Sèvres and studied 18th-century porcelains in libraries and museums. Suddenly she decided her approach to collecting wasn't sophisticated enough, and she switched to buying Sèvres. To finance her new interest, she disposed of all her early buys. A lot of what she owned *was* junk, but it was fabulous—such colors and movement! By contrast her very proper Sèvres collection was dull and lifeless. She'd let all her book learning squelch her natural flair.

When you're collecting, a little knowledge can be a dangerous thing. It can make you timid and make you stop paying attention to your emotions—something you should *never* do. But, of course, reading and learning more about your field is not only a necessity but also a pleasure. How, then, can you continue to collect emotionally—without letting your intellect confuse the situation?

The way it works for me is that when something catches my eye—let's say, birdcages, which I began collecting about 15 years ago—I'll buy three or four immediately. But I begin to think before reaching for my checkbook: Is this new example better than what I own? Do I love it more than the items I have? Knowledge tempers my buying, but once I'm onto a collection, I never let go of my passion.

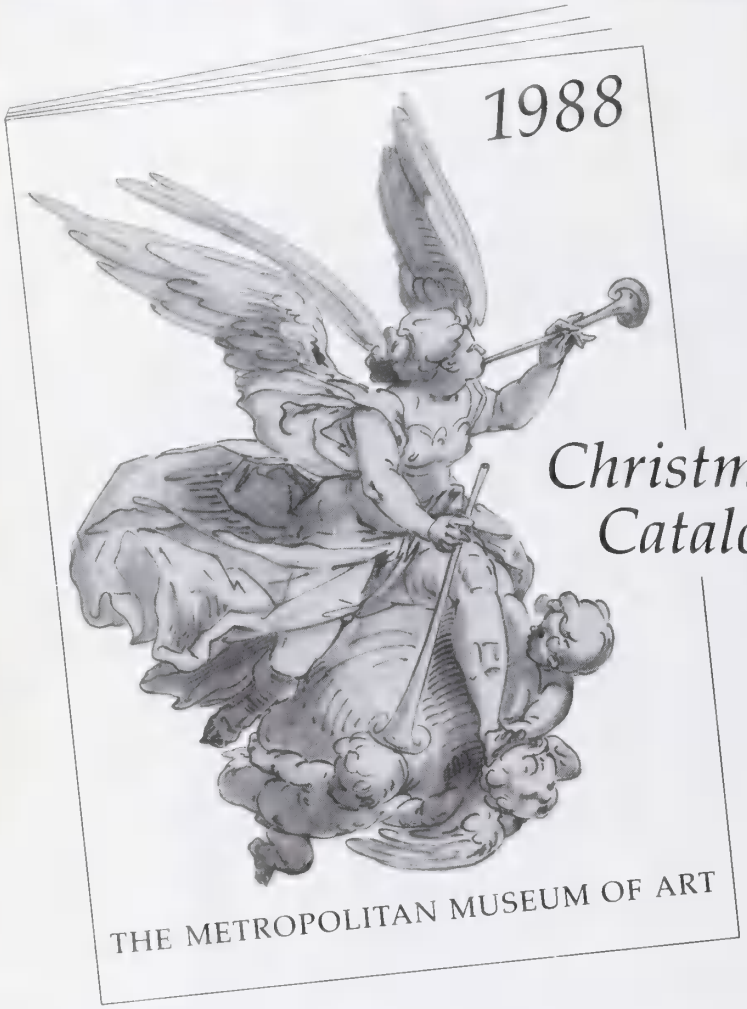
I still love birdcages, even though I haven't bought one in five years. The last was shaped like a cathedral with little pews inside. I have all my birdcages mounted on one wall like a vertical village. I think of them as small works of architecture, and it makes me feel very rich to survey all my real estate at once! There will always be room in my life for another birdcage—but it will have to be something spectacular and different from what I have.

One thing you should never do when

(Continued on page 10)

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DECORATING & DESIGN

Continued from page 9

you're collecting is talk yourself out of buying something that you respond to immediately and passionately. And one way to know that an object is sending you very strong "buy me" messages is to pay attention to your body language. I know that when I am really attracted to an object, I'll take physical possession of it. I'll carry it around the shop, even if I'm having the "should I or shouldn't I?" inner dialogue.

When it comes to collecting emotionally, Americans have a lot to learn from the Europeans, who are much more comfortable with objects that have been used for generations. The English are most tolerant of the effects of time on antiques. If a Staffordshire figure is repaired, so what? As long as it has great character, they'll buy it. The French will respond just as emotionally to an object, but they're a little more concerned with appearances. When they bring home a table with a burn mark, they'll put a vase over the mark (even if it means placing the vase off-center). If a great commode is missing a leg, they'll prop it up with two telephone books and then camouflage the flaw by draping the commode with a shawl.

One of my favorite ways to illustrate the different cultural approaches to collecting is with the case of the six-armed chandelier that has five glass globes intact and one broken one. The English will hang up the chandelier, cracked globe and all. The French will respond to its charm, but insist on replacing the flawed globe with a perfect, though unmatched, one. The Americans will either refuse to buy the chandelier or decide to replace all six globes with a matched set, even if the set happens to be mediocre.

Americans haven't yet learned to accept the imperfections that come with age or to understand the character they lend to antiques. Furthermore, Americans are too preoccupied with value. Buying something because you think it will be worth more tomorrow than today is dangerous. The antiques market is fueled by fads. Just look what happened to silver a few years ago. When the price of silver soared on Wall Street, people started buying up antique silver. They ignored the quality of the design; all that mattered was *weight*. Then the silver market crashed—and the price of all that commonplace silver plummeted too. Many people naïvely expect that antiques will always go up in price. And this simply isn't so. Trends that start with a bang tend to end with a bang. ■

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IMPORTANT DETAILS

A roundup of the best accessories in stores now—small accent pieces that make a big difference

You stand back and look at the room. "It needs . . . *something*," you think. That elusive *something*—the perfect accessory placed just right that would make a world of difference. If only you had a well-proportioned vase to top off the lonely-looking table in the corner, an intriguing statue to balance that half-empty shelf, curvilinear candlesticks to brighten next week's dinner party . . .



Shades of the ancient past may be in your decorating future *(opposite, clockwise from top left)*: Triangle-topped folding screen, $550, Lady Slipper Designs. Tripod floor lamp with paper shade, $250, Galbraith Paper. Green-glass vase, $35, Pottery Barn. Reproduction bronze horse with aged finish, $1,999, Arté Italia. Cherub plaque, $28, Ballard Designs. Fabric, $96 a yard, China Seas. Grooved round vase, $70, R&K Designs. Block candle holder, $30, Visual Concepts' Modern Objects. Hercules fighting the lion on a reproduction Greek black-figure vase, $599, Arté Italia. Sandstone bust of an athlete, $65, Ballard Designs. Candle holder does the twist, $62, Silvestri Corp. Whitewashed pine tray, $36, Lady Slipper Designs. Striped triangular clock, $100, Rogers-Tropea, Inc. Green wicker-covered box, $18, Wolfman-Gold & Good Company. Reproduction amphora vase, $285, Arté Italia. Travertine sphere, $40, EuroDesign Supply, Inc. Roman glass vase, $62, Silvestri Corp. Fossil dome box, $60, The Vigan Design. Verdigris-finish frame, $40, Terragrafics. Etruscan bowl and stand, $350, Sarreid, Ltd. Surfaces painted by Ross Madole.

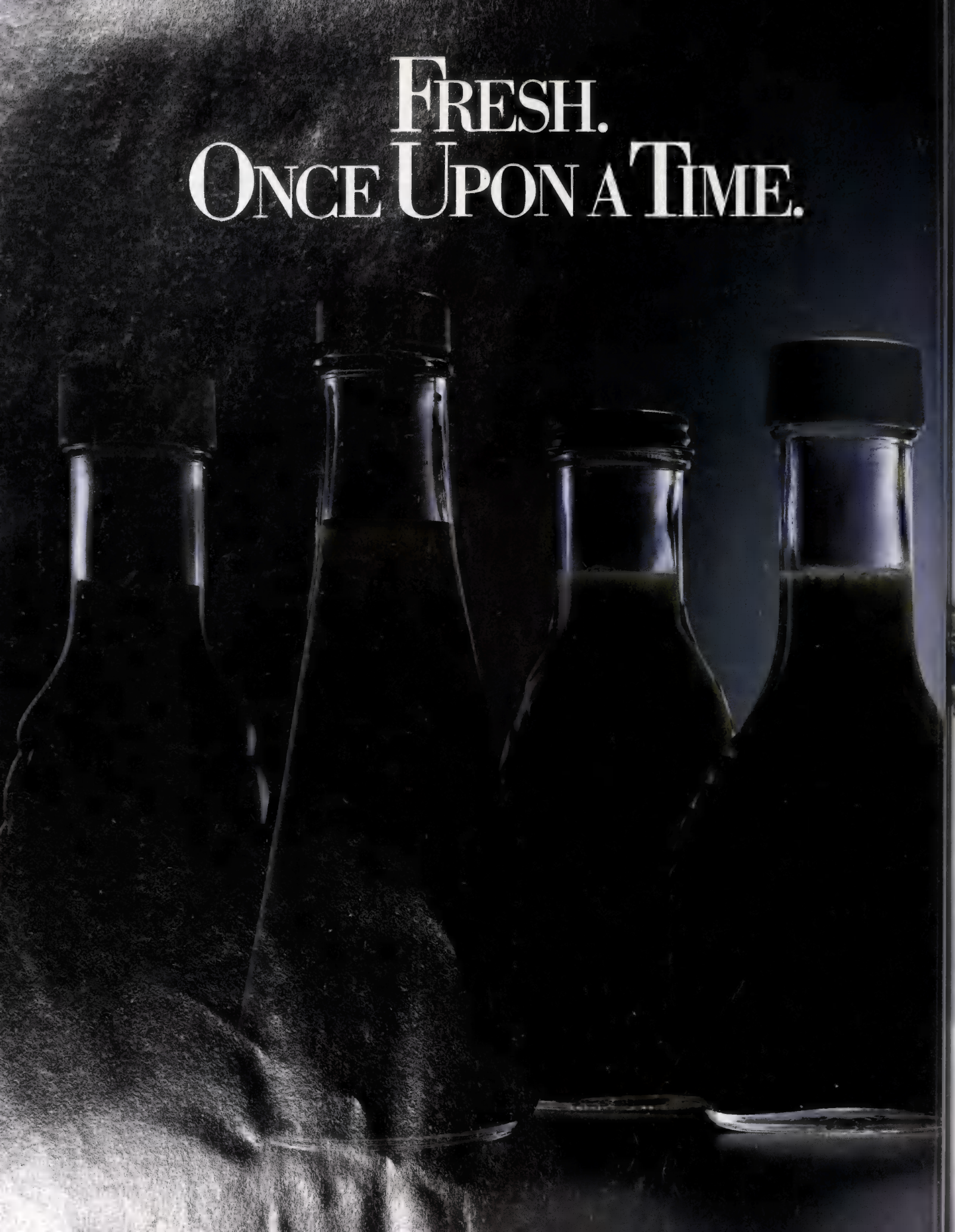
Pastel accents to add a touch of summer *(left, clockwise from top left)*: Print of a greenhouse, $480 framed, John Richard Collection. Wave-back iron chair, $285, Zona. Plaid mohair throw, $180, Churchill Weavers, Inc. Ceramic bowl, $200, Barneys New York. Hand-painted vase, $104, Majolica Works. Empire-style mirror, $400, Bell'occhio. Lattice pine planter, $46, Lady Slipper Designs. Twelve-inch candlestick, $30; 9-inch candlestick, $25; both, Bell'occhio. Pediment frame, $35, Visual Concepts' Modern Objects. Marbleized plate, $70, The Haldon Group. Candlestick lamp, $247, Kostka. Framed balloon print, $180, Ariel Press. Pitcher decorated with figs, $185, Barneys New York. Yellow, pink and green glass plates, $86 each; large glass bowl, $126; all, The Westminster Trading Corp. Wooden rabbit, $100, Sarreid, Ltd. Silver frame, $60, The Vigan Design. Multicolored basket, $16.95, Conran's. Stained-wood balls, $90 a dozen, Sarreid, Ltd.■

Editor KIRSTEN HARWOOD
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GENERAL FOODS USA

FROM THORNHILL FARM

"These days our summer breakfast room is our front lawn. We carry everything out on trays."



By DEE HARDIE

My mother's middle name was oatmeal. Well, not really, but she firmly believed that a bowl of hot porridge at breakfast could help you do almost anything, even settle world peace. Of Nordic birth, she had been raised on such substantial gruel, but she could never convince her daughter to like this dish. I still *hate* oatmeal—but, oh, how I love breakfast!

I love breakfast not because it is the first food of the day but because it is the beginning. It's the curtain going up. Breakfast sets the stage, the pace, even my temperament. And I'll never understand how our daughter Beth can rush off to work with just a bagel and coffee in hand. We must have different metabolisms, or maybe I'm beginning to sound like my mother.

My father never liked oatmeal either. He was a bacon-and-eggs man *except* on Sundays. His Sunday ritual actually started the night before. Every Saturday night, without fail, we had Boston baked beans made by my mother. Then the next morning, after early church, my father would come home and make himself the most sumptuous cold bean sandwiches. *This* was his Sabbath breakfast.

Because my husband, Tom, was once in the Army, we never have beans at Thornhill. But it's not the food I think so much about these days, rather how it comes to the table. I love making a breakfast table pretty. I love giving guests breakfast in bed so I can decorate the tray.

When our four children were at home, I fed rather than festooned. But now that there are no more car pools to catch, we're making the beginning of the day more of an occasion. And it's wonderful sitting at the breakfast table with your husband, talking about the little things of life.

Tom, by far the better cook, likes to create in the kitchen. (Must be those Southern genes.) So while I set the table, he's making the breakfast. There he is flipping around an omelet, with a touch of Tabasco, while I'm deciding whether to use the Vermont spongeware or the last two blue and white checkered plates from Paris. He's putting on the skillet, and I'm putting on the dog. And it's fun.

These days our summer breakfast room is our front lawn. It's much too beautiful to stay inside, so we carry everything out on trays to a round wrought-iron table adorned with a centerpiece of our roses and bowls of plump raspberries picked yesterday. We wrap the warmed croissants in napkins and bring along the jam from last year's crop, as well as the silver coffeepot we usually use for company. This is our small private party for two, and I can't think of a nicer way to start the day.

On Sundays we too have a special menu, originated by our daughter-in-law.■

Diana's Vermont Pancakes

1 egg, 4 tablespoons melted butter, 1 cup milk, 3/4 cups buttermilk, 2 tablespoons cottage cheese, grated zest of 1 orange, 1/3 cup whole-wheat flour, 1/3 cup buckwheat flour, 1/3 cup oat bran, 1 teaspoon baking powder, 1/4 cup slivered almonds.

In a bowl mix first 6 ingredients. In a separate bowl mix dry ingredients. Add wet ingredients to dry ingredients and mix well, adding more milk if thinner pancakes are desired. Spoon onto hot greased griddle and cook on both sides until golden brown. Makes a generous serving for 2. And don't forget the Vermont maple syrup!

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STYLE BEAT





GEORGE BENNETT

▲ CHAIR MEN

Among the hot young architects who consider furniture design an intrinsic part of their practice are Lee Mindel and Peter Shelton *(top)*. Their designs, understated enough to be at home in almost any interior, are "supposed to make you smile," says Mr. Mindel. For example, Window Chair's spare beechwood frame *(above)* is available with seven different decorative backs to create a mix of looks around a dinner table. (From $1,050, at Luten Clarey Stern Inc.) Notable, too, are their rugs: Yellow Brick Road, Peel and Crack (which was included in the Whitney Museum of American Art's recent "High Styles: Twentieth-Century American Design" exhibit). At V'Soske, Inc., 155 E. 56 St., New York 10022.

▼ CAN THIS MARRIAGE BE SAVED?

Tony Last is besotted with his family's old Gothic house, but his wife, Lady Brenda, considers it a drafty horror. That's the marital dilemma at the crux of a satirical new movie, *A Handful of Dust,* based on Evelyn Waugh's poignant novel. It stars Kristin Scott Thomas (below, as Lady Brenda), along with Rupert Graves, Anjelica Huston, Sir Alec Guinness and some of the best Gothic architecture in England. To re-create Tony's fictional family estate, the film crew used locations at Carlton Towers *(below)*, the Duke of Norfolk's home in North Humberside, Yorkshire; Castle Coch in Caerphilly, Wales; and Strawberry Hill, Horace Walpole's old house in Twickenham, Surrey. All of these are open to the public, if you'd like to add a touch of the Gothic to your summer travel itinerary.



COURTESY OF NEW LINE CINEMA

FOR MORE DETAILS, SEE PRODUCT INFORMATION



WILLIAM SEITZ

▲ FOR FAIENCE

Carole Winer collects the French pottery in a big way, and that's how it sells in her Woodbury, Conn., shop, Country Loft Antiques. French country enthusiasts rely on Ms. Winer for her rare finds, such as the 18th-century *vaisselier* above, replenished with faience yielded on a recent buying trip. The newest arrivals, faience olive oil pots, are being used as garden ornaments.

▼ SHOPPING

Except for a telltale price tag or two, you might think that Lori Ponder Ltd., Washington D.C.'s new English country shop, is a stylish London flat. "We set it up just like a home, complete with a living room, pantry and even a garden area," says co-owner Lori Ponder, who is also designing furniture. See her wares at 655 15 St. N.W., Washington, DC 20005.



LORI PONDER

• New in NYC: Villeroy & Boch has opened its first U.S. retail store, at 972 Madison Ave., with a "Spirit of the USA" tabletop exhibit. Smallbone is going retail, with a handsome cabinet shop at 150 E. 58 St.►

BEST OF SUMMER



COURTESY OF COOPER-HEWITT MUSEUM

▲ EVENTS

This summer, the best seats in town are at the Cooper-Hewitt Museum, NYC, where "The Outdoor Chair" runs through Sept. 25. The chairs, created by San Francisco-area architects, artists and designers, range from the ephemeral (above, J. Benedetto's wire chair) to the cast-in-concrete.

• The exhibit that has the architecture world buzzing: Philip Johnson's "Deconstructivist Architecture," at The Museum of Modern Art, NYC, June 23 to Aug. 20. Its avant-garde focus is on buildings without harmony or symmetry, such as those designed by architect Frank Gehry.

• Don't miss "Sculpture Inside Outside," the Walker Art Center's prelude to the September opening of its Minneapolis Sculpture Garden.

• Appearing at The Cleveland Museum of Art, June 28 to Oct. 9, is "American Arts & Crafts with Stickley furniture and more.



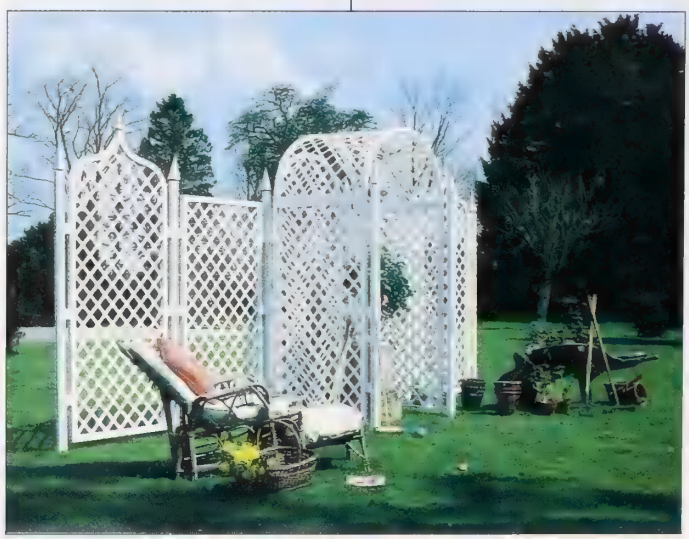
COURTESY OF WINTERTHUR MUSEUM AND GARDENS

◀ BRANCHING OUT

Aficionados of the Winterthur Museum and Gardens may recognize these Victorian twig-style garden seats, now reproduced by the Garden Source and available at the museum's shop and at stores across the country. Made of black hand-forged iron, the chair is $335; the settee, $832; the low table, $335. Also available is a square dining table, $730.

▶ ARBOR ARDOR

We relish The English Garden's trellis *and* its lattice arbor, $635 unfinished and handsome enough to use indoors as an archway. The Gothic lattice panel is $231; rectangular panel, $193. For a brochure that includes gazebos and garden seats, send $6 to The English Garden, Inc., 652 Glenbrook Rd., Stamford, CT 06906.





◀ THE GREENHOUSING OF AMERICA

People who aspire to live in glass houses (or at least glass add-ons) should send for Amdega Conservatories's free 22-page catalog. This English company, which has fitted Windsor Castle with two conservatories, has a modular system of panels that lets you design any size space. For a 12-by-13-foot conservatory like the one shown, the cost runs about $21,000 plus installation. Write: Amdega Conservatories, Boston Design Center, Suite 624, 1 Design Center Pl., Boston, MA 02210. Distributors are located in eight U.S. cities. ▪ To read: *Glass Houses: A History of Greenhouses, Orangeries and Conservatories* (Rizzoli, $45). This entertaining volume by May Woods and Arete Swartz Warren takes you from Fontainebleau to English Gothic follies and includes a section on plants to grow in glass garden rooms. ▶

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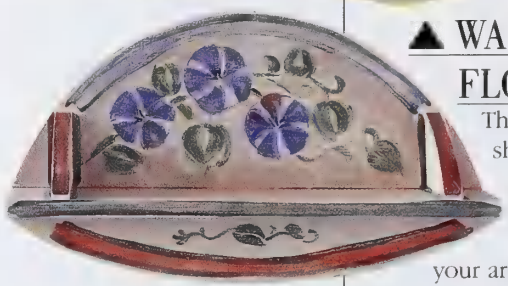
KEEP AN EYE ON



◀ SNAP HAPPY

Slip into a summer look with Eileen Quinn's Wicker Snappers: a seat-cushion cover ($36, fits any 18- or 19-inch-square cushion) and a ruffled pillow ($66, including pillow) in 100-percent glazed-cotton chintz. She also makes a settee cover, a pillow and seat cover set for an extra-large chair, a boudoir-size pillow and a neck roll. All you have to do is pop them on, prop your feet up on the porch railing and *relax*. Available by mail: Eileen Quinn Designs, Allen Rd., Salt Point, NY 12578. The chair, $420, Palecek.





TOM McCAVERA

▲ WALL FLOWERS

These hand-painted shelves are lightweight enough that you can tuck one under your arm and transport it to the seashore—and colorful enough to make any summer house brighter. Hang one in the bathroom and arrange a collection of after-shower soothers on it, or in the kitchen to hold an assortment of herbs; about 22 inches wide, $135 each. At Wolfman-Gold & Good Company, 484 Broome St., New York 10013. ■ Another quick fix for walls: Laura Ashley's new Ribbons border paper in apricot, cowslip, lilac or rose; $15 a roll at Laura Ashley stores nationwide. ■

▼ KID CHIC

The up and coming furniture for the up and coming: a table, $210; a chair, $175; a footstool, $66; and a rocking horse, $215; all designed by Lisa O in Phoenix, Ariz., and available in retail stores across the country. (You can also have furnishings custom-made.) Each piece is made of sturdy hardwoods, and hand-painted with high-gloss enamels that are virtually kidproof.



▲ GARDEN DELIGHTS

We subscribe to the English theory that if flower beds are neatly edged, even a slightly untamed garden will look handsome. The perfect garden border: these terra-cotta rope tiles, 16 for $98; Gardener's Eden, PO Box 7307, San Francisco, CA 94120; free catalog. ■ If you yearn for a salad garden, but have only a city terrace, don't despair. Shepherd's Garden Seeds (7389 W. Zayante Rd., Felton, CA 95018) has bush tomatoes, French lettuces and other [illegible] vegetables suited for small-container gardens; catalog $1. ■ To read: *English Topiary Gardens* by Ethne Clarke and [illegible] Wright (Crown, $25), a visual tour of some of the shapely gardens in England.

FOR MORE DETAILS, SEE [illegible] INFORMATION



ELYSE LEWIN

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



Basically, here's what separates the Jenn-Air from ordinary wall ovens.

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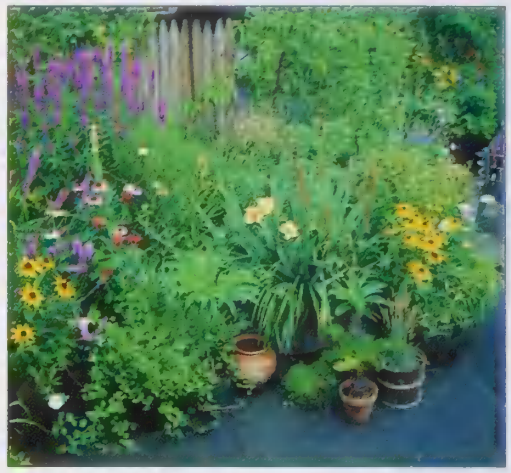
- How to use shade trees and windbreaks to save energy in your home
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- The right way to plant trees
- The right way to prune trees

For your free brochure, send your name and address to: Conservation Trees, The National Arbor Day Foundation, Nebraska City, NE 68410.

The National Arbor Day Foundation

GARDEN GUIDE

New mail-order products that can water and fertilize your garden, even when you're away



By KEN DRUSE

It might seem hot and miserable to others, but to gardeners July is a marvelous month. It's a great time to visit friends' gardens and public plantings; it's also a time when gardeners are concerned and cautious, for soil in the ground (and in containers) dries fast in the summer heat.

My city garden was on a rooftop filled with containers of day lilies, coneflowers, black-eyed Susans, liatris, Queen Anne's lace and other July favorites that needed constant care. To enjoy my plants and also travel, I devised an automatic watering system. It gave me freedom, and there were other benefits as well. Plants love irrigation: water delivered deep to the root zone. Water conservation was another benefit; no excess was left on the leaves to evaporate.

A decade ago it was no mean feat to find materials for building an irrigation system. I had to make do by using a timer and electric solenoid valves adapted from a lawn sprinkler system. To these I attached tubes the size of a garden hose and thin capillaries leading to emitters that dripped water into the containers—all purchased from a commercial orchard supplier.

Today it is possible to buy all the fixings for "drip irrigation" at home-improvement centers in some parts of the country. And there are mail-order firms selling a variety of simple irrigation devices that you can install easily. One popular new device is a "soaker hose" made of materials so porous that water oozes through and into the ground. A gentle, even flow can mean more complete watering less often.

Soaker-hose systems are great for vegetable gardens laid out in rows. Hydro-Grow from Gardener's Supply Co. claims dramatically increased plant yields with its product, whose prices start at $14.95 for 25 feet of hose. Many suppliers provide plans and installation instructions.

My jerry-built attempt at automation has been replaced by a small timer with a built-in valve. Gardena makes an excellent battery-operated product for about $75, and other companies are following suit. There is also a Gardena moisture sensor ($35) that can be hooked up to turn water off *when it's no longer needed.*

Even if you don't have window boxes, a patio planting, a garden planted in rows or a container garden, you'll find that there are still many uses for drip irrigation. Newly planted young trees, especially fruit trees, need diligent watering. Special rings are made for this purpose. Each ring is a 12-inch-diameter loop with slits on the bottom. You place the ring around the base of a tree, connect it to the small capillary, then turn on the water. The growth and hardiness of drip-irrigated trees are measurably improved.

Besides water, fertilizer can be applied through the hoses. Formerly I had to use a siphon, a hit-or-miss method. Now there are in-line cartridges and solid, slow-dissolving food tablets.

I have a new townhouse garden, and it doesn't rely on drip irrigation for all its watering—just for plants in containers, window boxes, pots of annuals and houseplants that summer in my backyard. I once had to carry 24 gallons of water outdoors each week just to water the three large containers in front of my house. Now I simply enjoy these plants and never consider them burdensome. This month I'll be taking many carefree trips to see other people's gardens. Meanwhile, my thirsty plants will be watering themselves. ■

FOR MAIL-ORDER SOURCES, SEE PRODUCT INFORMATION


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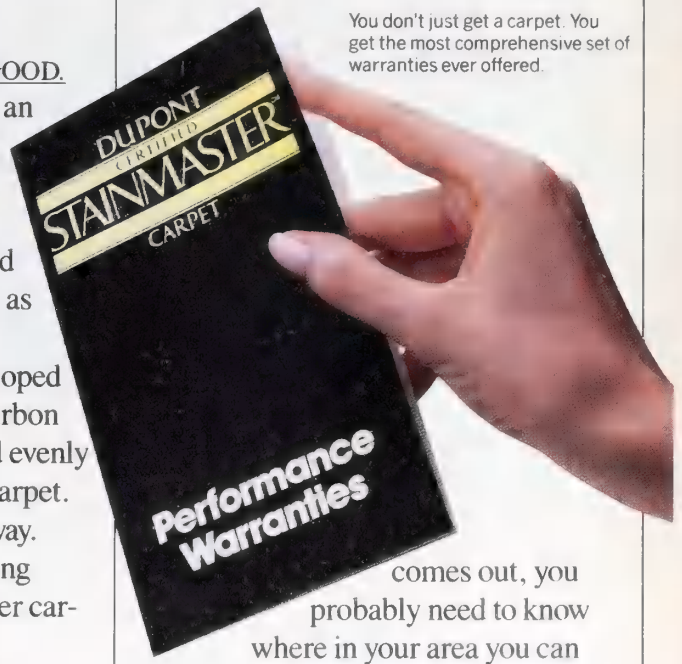
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CARPET FIBERS

UPDATING THE '50s "CAPE"

GET THE LOOK YOU WANT AND THE SPACE YOU NEED FROM YOUR OWN HOUSE—FOR LESS THAN BUILDING FROM THE GROUND UP

By DUO DICKINSON





Raising the roof of this Cape Cod-style house of the '50s *(above)* gave its owners an expanded living room and kitchen, three new bedrooms plus a dramatic front entrance *(top)*, all without changing the house's basic "footprint."

Cape, ranch, raised ranch, split-level—sound familiar? If you've spent any time house hunting recently, you've probably found that many of the houses available to you were built during the 1950s—a period of rapid expansion in the housing market. And if your family is like most 1980s families, you've probably also determined that a house built during that period is going to be too small and too compartmentalized for you to feel comfortable in it.

Many of the '50s houses that now dominate the suburban areas of America were built from a limited array of stock house plans—plans that made these houses easy to duplicate but not necessarily easy to live in. In other words, whether you might have to keep running back and forth between the kitchen and the basement to change a load of laundry, or between the stove and the refrigerator to make an omelet, or from the tiny closet in a corner of your bedroom to the hallway closet where you've been forced to store the rest of your clothes was—from a developer's or a builder's point of view—not always as important as how quickly and inexpensively a house could be built.

But a lot has happened since the days when there was someone like June Cleaver at home all day to take those extra steps. And today when both Mom and Dad come home from work, they want to relax—in rooms that are flexible enough for spontaneous gatherings and also in rooms apart, rooms that can offer a quiet retreat. The kitchen, in particular, needs to be spacious, to accommodate the convenience appliances that have become popular as our culinary tastes have grown more sophisticated. And since families are spending more of their "together" time there, the kitchen must also accommodate a variety of activities. Throughout the house the kinds of rooms that once revolved around a single object—the TV, the dining room table, the bed—are often too narrowly focused for the way people live today.

So how can you make a house that was built a generation or two ago fit the way you live now? If you own or are planning to buy a one-story house, you could do what the owners of the 1952 Cape Cod-style house at left did—add another story. When they bought this house, part of a residential development in coastal Connecticut, it was essentially a rectangular box divided into small rooms. The front door opened onto the living room, which served as the access to the other rooms. Tucked behind the living room was a combination kitchen/dining room; to the right were three bedrooms. After they had lived there five years, the couple began to feel that the house was simply too crowded, and they knew that if they were going to have children, they would need more space. That's when they decided to hire an architect, and they came to me.

To expand the living room and the kitchen, we removed the bedrooms from the first floor. We also created a den and a distinct entryway. The kitchen, previously L-shaped, is now U-shaped and more spacious, to allow maximum flexibility in cooking.

On the second floor are three bedrooms and two bathrooms. The move upward also opened up a view of the Long Island Sound, which is only 200 yards away. And since it was necessary to put in a stairway to provide access to the second floor, it was relatively easy to create a stairway to the basement too.

In reworking the floor plan and building a second story, we left only the foundation, first-floor framing and the fireplace. We created a whole new house based on the outline of the original—for less than it

(Continued on page 32)

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The Hummel Spice Jar Collection

The beloved art of Sister M.I. Hummel available for the first time on a series of collector spice jars.

Sister Maria Innocentia Hummel. Generations have delighted in her art.

Now, you have the opportunity to bring into your home, *The Hummel Spice Jar Collection*, the very first spice jars ever to portray the beloved art of Sister M.I. Hummel.

Crafted of fine porcelain – decorated with 24kt gold.

The Hummel Spice Jars will be crafted of fine porcelain in a classic shape inspired by antique European apothecary jars. The ivory-colored porcelain provides an ideal background for the subtle tones of Sister Hummel's art. Each jar will be embellished by hand with precious 24kt gold. Each will have an airtight lid and be labeled with the name of a different herb or spice . . . parsley, basil, paprika . . . twenty-four in all.

A handsome spice rack at no additional charge.

So that you may display your charming Hummel Spice Jars to their best advantage, you will receive a handsome wooden spice rack – yours with the collection at no additional charge.

Convenient to acquire.

The Hummel Spice Jar Collection is available exclusively from the Danbury Mint. And the issue price is remarkably affordable . . . just $19.75 for each delightful jar. You need send no money now. To start your collection, simply return your Reservation Application. Your first and last jars will be shipped individually. In between, you'll receive a set of two jars every other month. For your convenience, you need pay for only one jar per month. You may charge each spice jar to your VISA or MasterCard. And, of course, your satisfaction is guaranteed.

Enhance your kitchen with the joyful art of Sister M.I. Hummel . . . send in your reservation today!

the Danbury Mint

RESERVATION APPLICATION

The Danbury Mint
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I need send no money now. My first and last spice jars will be shipped individually. In between, I'll receive a set of two jars every other month. I need pay for only one jar per month. Any piece that I am not satisfied with may be returned within thirty days for a replacement or refund, and this subscription may be canceled by either party at any time.

*Plus $2 per jar for shipping and handling.

Name _____
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☐ Check here if you want each spice jar charged to your:

☐ VISA ☐ MasterCard

Credit Card No. Expiration Date

Signature _____

Allow 8 to 12 weeks after payment for initial shipment.

N184

The book of etiquette recommends
that the 20th anniversary be observed with a gift of china.
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INSPIRED REMODELING

Continued from page 30

would have cost to build a completely new house of comparable size. The new design makes the most of a very basic beginning.

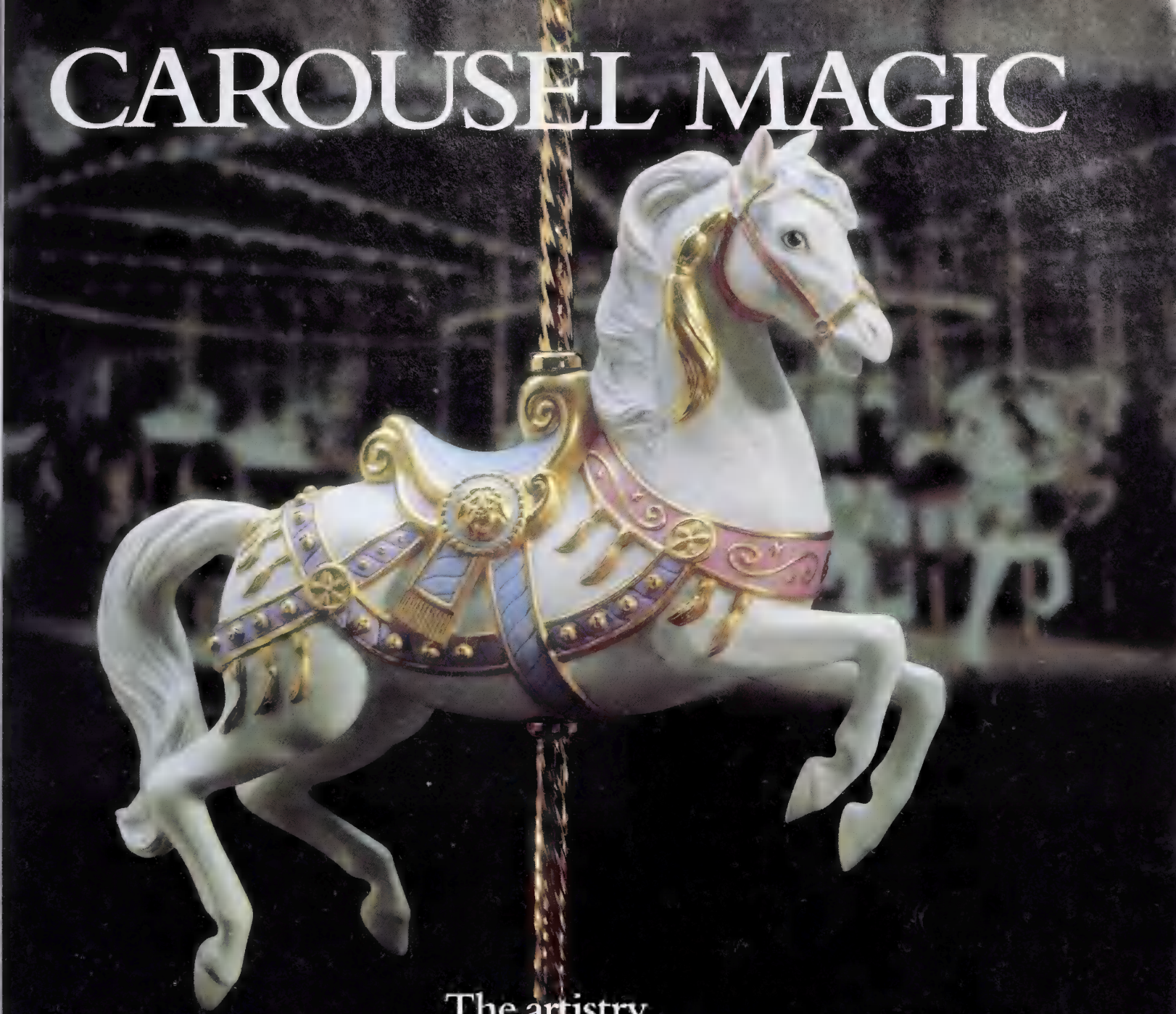
Even if your house is not a Cape, here are a few pointers to help you in your remodeling:

- **You can make a space more flexible simply by removing a wall or two.** Specifically, a wall between dining and living spaces can be removed, and a dropped beam of wood or steel can pick up the load from the floors above. Similarly, a child's bedroom can be united with an existing master bedroom to create a larger, multipurpose master bedroom suite. Of course, the extra sleeping space for children or guests must be given up or else relocated.
- **It's important to create spaces that are nurturing.** Think about how you live. Master bedrooms, closets and bathrooms can all be adapted to individual needs and desires. Two-career timetables—in other words, who gets up when—can be accommodated in the design of a bedroom suite, so that one of you can sleep while the other does morning exercises, for example. Closets can be custom-designed to store your belongings efficiently. Bathrooms can bring couples closer together by allowing for simultaneous use—with two separate sinks, one very large shower, a separate space for the toilet.
- **Try to integrate appliances and fixtures into spaces, rather than allowing them to functionally "freeze" rooms.** For example, a TV the size of a refrigerator can be devastating in any room, unless it is integrated into a wall, or the size of a room is geared to the scale of the TV. Likewise, a whirlpool tub can create a spatial crunch in an average-size bathroom. Home computers, too, have a way of dominating a room; try placing one in a small area of a room—say, a corner of a family room—instead of letting it tie up a whole room.

Homes, like careers, can be planned. Simply throwing space at your problems won't necessarily solve them. Take the time to evaluate who is doing what in your home. Honestly assess how much your home means to you, how long you want to be committed to it, and where it simply must change. If the result of all your thinking and rethinking is a house you are happy to come home to, it will be worth it. ■

Duo Dickinson, an architect in Madison, Conn., is the author of The Small House *and* Adding On. *He is currently working on a book about attached housing.*

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STYLE
FIVE PERSONAL VIEWS

Opening their homes (and hearts) to us, they show us why the best decorating starts with strong personal convictions▶



"In the country I sketch, walk the dogs and sit by the fire"

HUBERT DE GIVENCHY



"I buy what I can't live without, then find a place for it"

BARBARA OHRBACH



"My style is a blend of Sweden and America"

AGNETA GRUSS

"I'm devoted to gardening and bring that feeling inside"

ISABEL FOWLKES



"The first time I saw French country furniture, I knew I was home"

HOWARD KAPLAN





PERSONAL • VIEW

CREATIVE ENERGY

Home is the major outlet for Barbara Ohrbach's many talents

Barbara Ohrbach is always doing several things simultaneously. She's the author of two best-sellers published within the last two years (*The Scented Room* and *A Token of Friendship*; both, Clarkson N. Potter), with another book due out this fall, the co-owner with her husband of a New York boutique, a gardener and an avid collector. Yet for all the energy she funnels into her life and work, her house in the country projects an enviable peacefulness.►

Above: Barbara Ohrbach selects illustrations for a new book, *Memories of Childhood*. Nearby, her husband's needlepoint pillow, a Victorian patchwork quilt and a group of 1920s ceramic boxes that hold potpourri. *Right:* Her airy country living room with old wicker and twig rockers, a salvaged mantelpiece, box of pinecones and dried lavender.



"Never buy something just to fill a space"



Maybe when your life is so filled and peripatetic, you create a peaceful environment at home," Barbara Ohrbach offers. "If the rooms are calm, it comes from inside. I strive for it, but I don't always realize that it's working. I really need the serenity to balance my life." Her knack for making things beautiful developed into a retail success story 14 years ago, when she and her husband, Mel, decided to leave corporate life and opened a shop.►

Above: **A kitchen corner where an old apple sink and towel rack hold baskets and dried flowers. Nineteenth-century blue and white Staffordshire china sits in a shelf made from an old valance.**
Opposite: **The dining table, surrounded by unmatched chairs, with an American quilt as wall hanging and a Mexican shawl as table runner.**
Left: **A front door niche provides room for coats and boots.**







"Dried flowers, unlike fresh, still look gorgeous a year later"

Aptly named *Cherchez* (in French, search for), the Manhattan store started out as a kind of showcase for the overflow of antiques shop and flea market finds Barbara Ohrbach had ferreted out here and in Europe. In the shop the mix of Victorian lace, Chinese robes, paisley shawls and a now well-recognized recipe for potpourri was as personal as her own taste.

"Years ago when I was a buyer for Jordan Marsh, I was warned that my taste was too particular," she says. "The interesting thing is that for the first time in my life, when I opened the shop, I just said, 'I'm going to do what I like.' " That risk-taking paid off. Customers understood what Mrs. Ohrbach liked, and showed that they did too. As is often the case, a well-articulated personal statement touches something in people that playing it safe misses. ***(Continued on page 104)***

Editors JODY THOMPSON-KENNEDY
and KIRSTEN HARWOOD
Photographer KARI HAAVISTO



Top left: **A bucket of just-picked flowers; fragrant thyme grows between squares of slate on a terrace and releases its scent when crushed underfoot.** ***Right:*** **A niece hangs the harvest for air-drying.** ***Left and opposite:*** **In the bedroom, antique linens enrich the bed, chaise, corner table and windows.**

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Barbara and Mel Ohrbach's country home was originally the carriage house of one of the oldest horse farms in America. They found it through an ad in an antiques newspaper and fell in love with it immediately. They added the wrap-around porch *(above left)*, which affords a magnificent view of the rolling landscape. Their garden has served as testing ground to determine which flowers and herbs do best when dried. Potpourri, door bouquets and nosegays of dried materials grown elsewhere are sold in their shop. *Left and above right:* Mrs. Ohrbach's nieces and nephews, who visit often, help start seedlings, cut flowers and sort things for drying. Small bunches of lavender are simply fixed with rubber bands and suspended from a wood rack. *Opposite:* Mrs. Ohrbach takes time-out in the shade on antique wrought-iron furniture which stands near out-of-season old-fashioned French lilac bushes that she and her husband planted. The white wooden church on the post is one of several birdhouses on their property; a picket fence borders the walk to the garden.■

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GIVENCHY'S COUNTRY

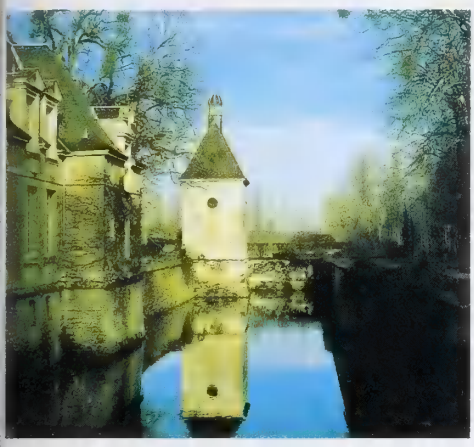
When Hubert de Givenchy repairs to this 16th-century manor, he unwinds in the style of a grand master

Hubert de Givenchy's country house provides what we all crave—a simple life. "Some weekends I never even go into the village," he tells you. " I stay here at Le Jonchet sketching, sitting by the fire or walking in the garden with the dogs." Le Jonchet is the 16th-century manor house where M. de Givenchy has spent weekends and holidays for the past 12 years. Of course, not everyone would consider life in a moated manor with four towers simple. However, for M. de Givenchy, whose very formal Paris flat is filled with rare 17th- and 18th-century antiques, this is a place to unwind. In the spirit of someone used to setting style rather than following it, the master of haute couture has borrowed from the past where it suits him and created contemporary settings elsewhere. For instance, he decorated the bedrooms



for intimacy in a traditional manner, by lavishing bolts of fresh cotton on walls, chairs and beds. "But one doesn't need the same intimacy in a salon," says M. de Givenchy, who finds the absence of pattern and color there soothing.





Opposite top: **M. de Givenchy at Le Jonchet.** *Opposite below:* **In the salon, where guests gather before dinner, sisal carpets the floor; simple white linen covers sofas and chairs. Furnishings like the Giacometti table were chosen for their sculptural qualities.** *Above and top right:* **One tower is a guest pavilion. Fabric on the table was designed by M. de Givenchy for Fabriyaz.** *Below and right:* **Though he has been designing fabrics for many years, M. de Givenchy's first sheet collection premiered this spring. The sheets here, for Martex, were inspired by an antique damask and an opera,** *Manon Lescaut*. **Prices range from $20 for a sheet to $150 for a comforter.**

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I know when friends come to visit, they will be comfortable," says M. de Givenchy. The comfort of the guest rooms derives in large part from a family custom of using one fabric for everything: chairs, bed hangings, curtains. "My mother and my aunt always decorated their bedrooms this way, and because I was happy in those rooms I repeat the custom here." M. de Givenchy pays close attention to details throughout the house. For instance, in the salon he puts out new books on the Giacometti table every week. "In the country it is very important to have plenty of books, pillows and blankets," he says. Ah, to be a guest chez Givenchy!►

Editor CAROLYN ENGLEFIELD *Photographer* MICHAEL DUNNE







"My mother and my aunt always decorated their bedrooms this way," says the designer of his lavish use of one pattern

Above: **The lantern hanging above the stairway at Le Jonchet is a plaster maquette made by Diego Giacometti for Hubert de Givenchy. "I was visiting in his studio when he was designing the lanterns for the Picasso Museum, and I asked if he could make me something in the same spirit for my house." The artist died before casting the lantern in bronze, so M. de Givenchy hung the maquette in his memory.**
Right: **The Givenchy-designed sheets in this bedroom have lilies of the valley and stylized leaves.■**

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"This house has so much warmth," says Agneta Gruss, "that when I walk in the front door it seems to embrace me"



BRINGING SWEDEN HOME



LILO RAYMOND

Agneta Gruss serves the foods of her native Sweden: salmon, hardbread, potatoes and cheese. Table linens, Wolfman-Gold & Good Company. Glasses, Pierre Deux.





The process of developing personal style begins in our childhood homes. For Agneta Gruss, home was Sweden, and there is no mistaking that influence on her life now. Twenty years after moving to the United States, she still has a strong allegiance to Scandinavia, to the gentle rooms depicted in Carl Larsson's paintings. "Cozy, comfortable and warm" are the qualities she wanted in her New York State house, and she credits designer Dennis Rolland with helping her achieve a harmony of cultures. "After all these years in America," she says, "my style is a blend of *both* countries." The Scandinavian aura is reflected by the painted furniture, old picture frames and assorted objects she found on travels to her native country in pursuit of authentic pieces for her Madison Avenue shop, Swedish Cottage Country Antiques. Reflections of her adopted country are in other antiques that mix amiably and add to the warmth.►





Carl Larsson's famous dining room was the inspiration for the red chairs, pine table and simple curtains here. The clock, a once-stripped antique repainted in the old style, has the characteristic Swedish "grandmother" shape. Corn-cob majolica and oil painting, however, are American antiques.



The high tea table and painted chair in Agneta Gruss's living room are popular Swedish pieces. Rag rugs are common in Sweden *and* America. (This one is from ABC Carpet.) The unusual-shaped sofa was found at a flea sale and re-covered. Lustreware, Ages Past.►



"I had definite ideas about what I liked, but no experience putting together a room!"

I love surrounding myself with antiques—they are so soothing," says Agneta Gruss, who finds solace in her 1817 house and its modest rooms with low ceilings. This is precisely the kind of secure environment she remembers from childhood and wanted to recapture for her own children, Amanda, 10, and Joshua, 14. Its character is consistent with Scandinavian country houses—judicious embellishments, fresh-looking rooms—yet this is hardly a carbon copy. While each room has its share of Swedish antiques and painted furniture, there is also evidence of Americana—in the old textiles and Victorian furnishings Dennis Rolland introduced her to. The synthesis is most apparent in her bedroom, with its New England hooked rugs, Victorian dressing-table objects, vibrant chintzes and a hint of Sweden in the lace-covered windows. "In decorating I tried to bring out my personality, to surround myself with things I love," she says of the unpretentious results. By so doing Agneta Gruss has, in simple terms, defined her personal style. By drawing on her native and adopted cultures, she forged an inimitable style at that.►



Three 1880s hooked rugs that Ms. Gruss bought in Nantucket provided the color scheme for the bedroom. Trips to Sweden yielded her painted bureau. A new brass bed was "antiqued" by artist Graham Smith. Quilt, Margot Johnson Gallery. Sheets, Barneys New York. Dust ruffle, Laura Ashley. Slipper chair, Charlotte Moss & Co., Ltd.

Editor CAROLYN ENGLEFIELD
Photographer JEFF McNAMARA







The study's windows appear taller than they are because Dennis Rolland cleverly hung the chintz valances several inches above the tops of the frames. "The window treatments are probably a little grand for a small country house," he says, "but the long curtains make the ceiling look higher than it is."■

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Opposite: Isabel Fowlkes lives in a remodeled Connecticut barn with her husband and three children. Chintz and sofa fabric, Colefax and Fowler; bench and painted table, Bardith.





PERSONAL • VIEW

KINSHIP WITH HER GARDEN

"I like beautiful, not necessarily costly things, used suitably, harmoniously and not in excess"

I am devoted to gardening," decorator Isabel Fowlkes says, "and I bring that feeling inside with floral fabrics and ceramics, and botanical and bird prints." When Isabel and Winston Fowlkes took over a 19th-century barn that had been remodeled as a house in the 1930s, they worked on the garden first, before she refined the interiors. Gardens, after all, take longer to mature than rooms do. Almost all the outdoor labor was, and still is, supplied by the couple and an old family retainer. ►

By cultivating a garden, Isabel Fowlkes nurtures her decorating style



WILLIAM P STEELE

"We reclaimed the land," recalls Isabel Fowlkes. "The garden had been let go, but clearly someone had cared at some time, leaving us dozens of peony plants and a fabulous cascading rhododendron." The Fowlkses hauled and set great stones, dug hundreds of narcissus bulbs into their meadow, and widened the herbaceous borders, employing the incomparable, back-breaking soil enrichment method known as double digging (excavating and feeding the soil two spades deep).

After 14 years, they are still planting. "A garden is never static," Mrs. Fowlkes says. She follows her mentor Vita Sackville-West's advice to "hoick it out" if a plant, though healthy, doesn't look right. Then there is the constant maintenance: "A garden is a taxing mistress," Mrs. Fowlkes comments, without complaint.

One of the foundations of her style—indoors, outdoors, in her wardrobe—is "beauty that is appropriate and disciplined." *(Continued on page 104)*

Editor ALLISON PERCIVAL *Photographer* LILO RAYMOND



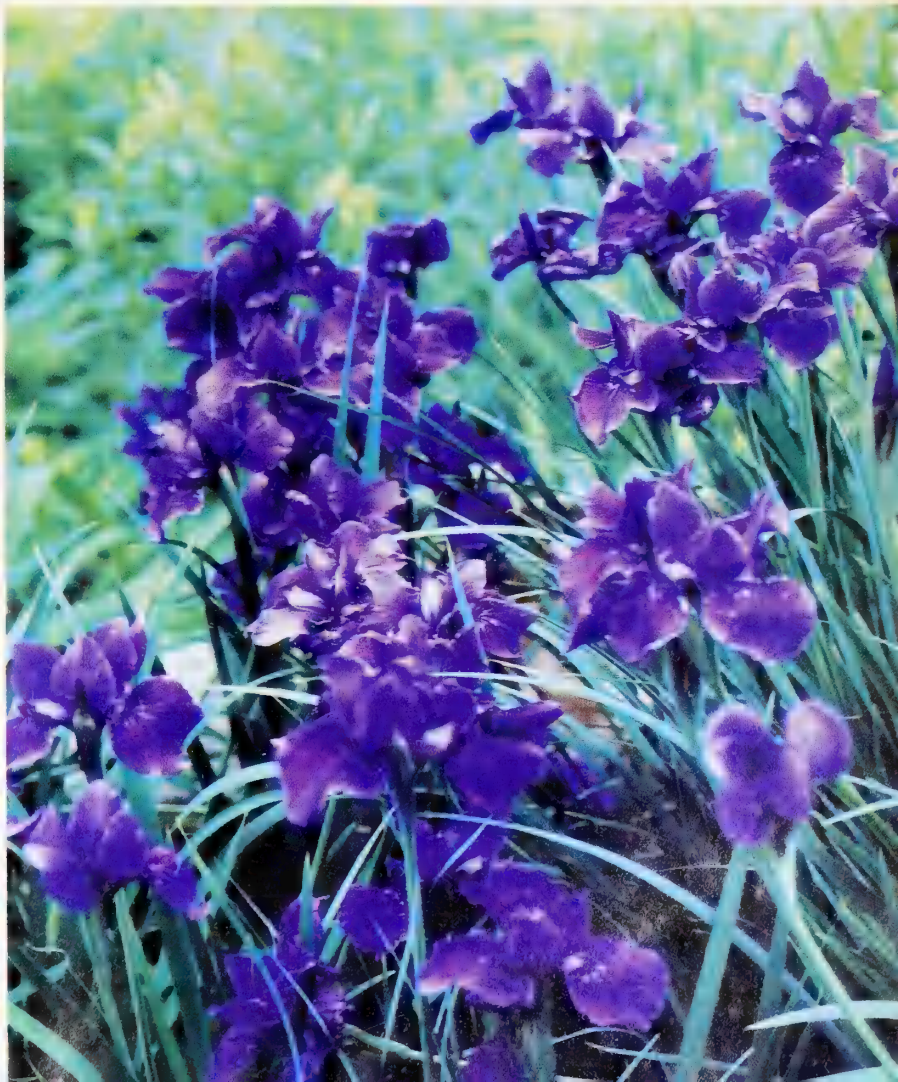
Above: **A fence was built by Winston Fowlkes after one he spotted, photographed and measured on a trip through the Cotswolds. Clematis and euonymus climb it; small flowers are *Geranium dalmaticum* and penstemon.**
Right: **The stone path to the house, another Fowlkes project, winds along the route of a public road the couple got permission to move, gaining priceless privacy.**
Opposite: **English grape-motif china displayed in an antique American cupboard.**

FOR SOURCE DETAILS
AND ADDITIONAL INFORMATION

From April through June, nature paints a succession of beautiful pictures

Serpentine inner edges *(left)* make the two herbaceous borders more informal and pleasing to Isabel Fowlkes's eye. The borders, rich in peonies, face each other across a grassy swath and are visible from the main rooms of the house. A towering old rhododendron *(right)* thrives against a small barn; together they form the far side of a grassy rectangle, whose fourth flank is the house.
Below: Siberian iris 'Dreaming Spires' came from White Flower Farm, a vital resource for this garden.■





SUITING HIS FANCY



When it comes to window treatments *(right)*, Howard Kaplan thinks on a grand scale. The arched window's ruffled valance extends a foot *above* the window frame. And a humble paned window sports an overscale billowing balloon shade.



Since pattern is the focus of this room *(above and right)*, unupholstered pieces, such as this glass-topped table, are simple. Rugs, Thos. K. Woodard. Fabrics ($25 a yard), furniture and accessories, Howard Kaplan's French Country Store.

Howard Kaplan is a man who knows what he loves: pattern. "I can't get enough of it," he says. But he quickly adds that overindulging such a passion can lead to very heavy rooms. Thus in his country house he decided to limit the palette to lighthearted blue and white—and decorate with as many patterns as he pleased. All six of the fabrics shown—including a toile for the bed curtains that mixes ribbons and chickens—are his designs. "I like my work to have a sense of humor," says Mr. Kaplan. And clearly animals tickle his fancy. Witness the sheep rug and the lace runner with marching geese. "The lace is actually a curtain valance, and using it to decorate a mantel is an old, old French country tradition." For more on Howard Kaplan's personal style, see page 9.■

Editor CAROLYN ENGLEFIELD
Photographer KARI HAAVISTO







A FRESH TWIST ON TRADITION

Carolyn Guttilla gives classic American furnishings a shot of vitality

Wing chairs, butler's tray tables and all the trappings of traditional American decorating often result in "rooms that take themselves too seriously," says designer Carolyn Guttilla, who challenges the staid look. To wit, this young-at-heart house, where a roll-arm sofa is covered in a bright plaid and a game table is surrounded by vintage metal chairs. Windows are "draped" in trompe l'oeil swags—a spirited alternative to fabric. Mirrors, swags painted by Barbara Fierberg. Floor, Red Hen Sign Co.►

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DESIGNER ROOMS AT RETAIL



Butler's tray table, $430; sofa, $1,440; tufted chair, $730; swivel chair, $600; striped chair, $400; sofa table, $540; game table, $950; all, Thomasville Furniture. Striped, plaid fabrics, $22 a yard, Covington Fabrics Corp. Peach fabric, $28 a yard, P/Kaufmann, Inc. Antique trellises, $650 a pair, Cynthia Beneduce Antiques. Dove hat rack, $1,250, Susan Parrish Antiques. Column, $600 a pair; wooden ball, $280; both, Millerton Station Antiques. Cupboard, $3,000, Stephen Whittlesey. Metal chairs, $750 each, Ann-Morris Antiques. Floor lamp, $100, George Kovacs. Vase, $325, Iittala.



Shortcut for a stylish mirror: Transform a plain pine frame with vinegar painting, an early-19th-century technique

Much of the lightheartedness of this house comes from the accessories, points out Carolyn Guttilla. Her choice objects range from a little house, which once lit up a Christmas tree scene *(above)* to a hat rack trimmed with doves on clothespins *(previous page)*. "The idea is to add a sense of surprise," she says. And her concept applies to lighting, too. Instead of the usual ginger jar lamps, she opted for parchment Noguchi lights (right, $65, D.F. Sanders & Co.) and even sleek Italian halogen lighting *(next page)*.

Other improvisations include the painted mirror right, one of three used throughout the house. Its seaweed patterns come from vinegar painting, an easy technique that involves pressing putty onto a freshly painted surface to make various designs. "It's a wonderful way to turn inexpensive pine planking into a great-looking mirror," says Mrs. Guttilla. (For more details on vinegar painting, read our how-to article in the April 1983 issue or write to Reader Service for a copy of the article.)►

Club chair, $660; ottoman, $240; both, Thomasville Furniture. Fabric on club chair, $26 a yard, Waverly. Esprit sheet, $30, WestPoint Pepperell. Antique quilt, $650, Susan Parrish Antiques. Antique screen, $3,800, Betty Jane Bart Antiques. Runner, $60 per square foot, Elizabeth Eakins Inc. Wash stand, $185; green pitcher, $45; bench, $350; all, Millerton Station Antiques. Fennel pitcher, $60, Sweet Nellie. Straw suitcases, $25 each, Wolfman-Gold & Good Company. Floor lamp, $255, George Kovacs.

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The fastest way to add energy to a small, square room? "Decorate on a diagonal," says Carolyn Guttilla, who placed chairs in the corners (instead of against the walls) and underscored her scheme with a striped area rug that runs from corner to corner. Since placing a single rug diagonally would have left an area or two bare, Mrs. Guttilla layered the rug over another one—in a different pattern. Three wing chairs (one is almost hidden) further emphasize her theory that everything "doesn't have to match." So instead of the usual matched pair, the room offers a more interesting and ample seating arrangement for reading or watching TV. An armoire *(left)* holds all video and sound equipment. ■

Editor JODY THOMPSON-KENNEDY
Photographer JEFF McNAMARA

Matchbook collection, $575, Cynthia Beneduce Antiques. Garden bench, $900; table, $500; both, Daniel Mack of Rustic Furnishings. Ottoman, $275; wing chair (with wide stripe), $720; wing chairs (with narrow stripes), $680 each; coffee table, $520; armoire, $1,900; all, Thomasville Furniture. Striped fabrics, $22 a yard, Covington Fabrics Corp. Antique watercolors, $45 each, Millerton Station Antiques. Mohair throw, $350; rugs, $60 per square foot; all, Elizabeth Eakins Inc. Table lamp, $200, Dansk Lights, Inc. Dog head, $375, Betty Jane Bart Antiques. Pitcher, $22, H & E Antiques. Eucalyptus wreaths, $75 each, Twigs.

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"Instead of hanging pictures,
I like to lean them on a windowsill and move
them from room to room for variety"





THE NEW RUSTICS

Natural textures for a little bit of country



Introducing the newest rustic furniture—bold enough to take wood as it comes. The character of raw timber dictates the sturdy forms these pieces take: Logs stand like tree trunks encircling a bed; twigs give a headboard a unique textural quality; weathered planks make a straight-backed chair. In a setting inspired by Mexican architect Luis Barragan, the patterns and features of wood—grains, splits, knots, bark, uneven widths—show their affinity for the bright colors, geometrics, adobe textures and rough wools of the Southwest. But rustic pieces add a rough-and-ready touch to any scheme that calls for the clean look of wood. *Left, clockwise from left:* Rug on bed, $850, Suzanne Imports. Bed, $1,150, The Naturalist. Rugs on bed pillow and wall, $68 each, Zona. Console, $1,390, La Lune Collection. Vase, $55, Kostka. Lamp, $240, Zona. Chair, $240, Adele Lewis, Inc. Trastero, $2,095; basket, $16; ladder, $204; all, Zona. Plant stands, $210 and $250, Adele Lewis, Inc. Vases, $75 and $90, Kostka. Headboard, $1,200, Cottonwood. Plank chair, $425, Zona. Coffee table, $570; bench, $790; both, The Naturalist. Roll pillows, $95 each; square pillow, $115; pitcher, $30; all, Zona. Table, $800, Daniel Mack of Rustic Furnishings. Bowl, $129, Kostka. Floor tiles, $5.80 each, Country Floors Inc.►

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Twig furniture: the fresh, quirky alternative to wicker or pine

What could be a more appropriate garden seat than one that looks just cut from a tree? The late-19th-century craftsmen who furnished "camps" in the Adirondacks used twigs in an Arts and Crafts-inspired effort to convince guests that their furniture had been made on site. Soon front porches across America sported furniture made of rough, unmilled sticks—bark optional. In today's back-to-nature movement wicker and upholstery make rustic furniture a versatile option. *Left, clockwise from left:* Quilt, $1,895, Judi Boisson. Settee, $1,212, Flat Rock Furniture. Brackets, $12.25 each; trim, $15 for four feet; both, Classic Architectural Specialties. Etagère, $435, Country Store. Armchair, $112, Palecek. Entertainment unit, $3,317, La Lune Collection. Chintz, $78 a yard, The Twigs. Chaise, $380; plant stand, $155; both, Country Store. Chair, $750, Amish Country Collection. Table, $750, Cottonwood. Chair, $1,350, Daniel Mack of Rustic Furnishings. Table, $950, Grant's. Topiary, $45, Gardener's Eden. Plate, $300, KM Antiques of London. Floor and backdrop by Ross Madole. ■

Editor DARA CAPONIGRO
Photographer MARCUS TULLIS

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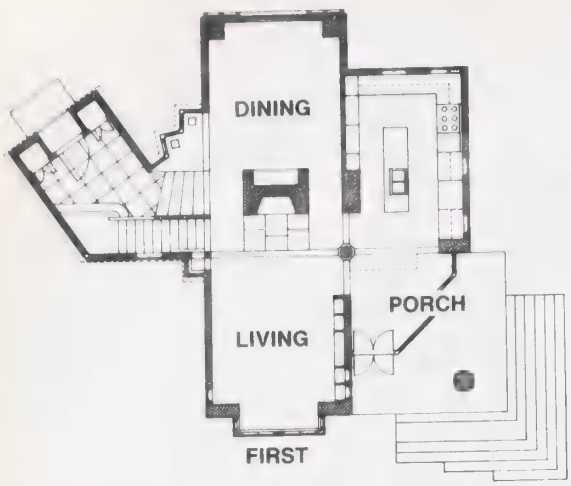
A COTTAGE TALL

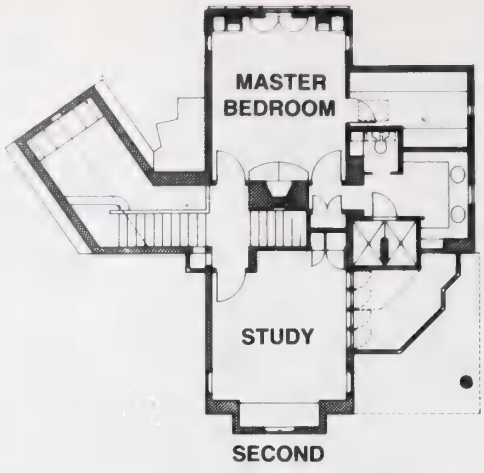
The modern answer to a storybook house, over the river and through the woods ▶

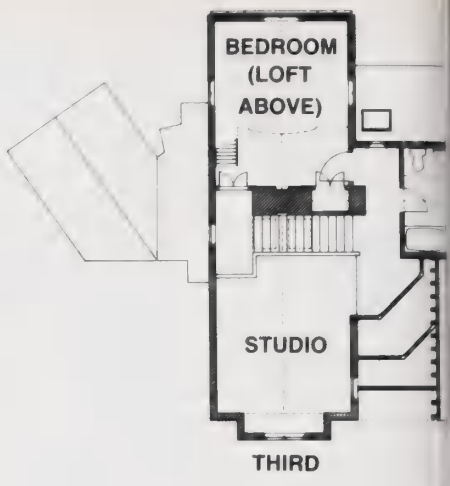






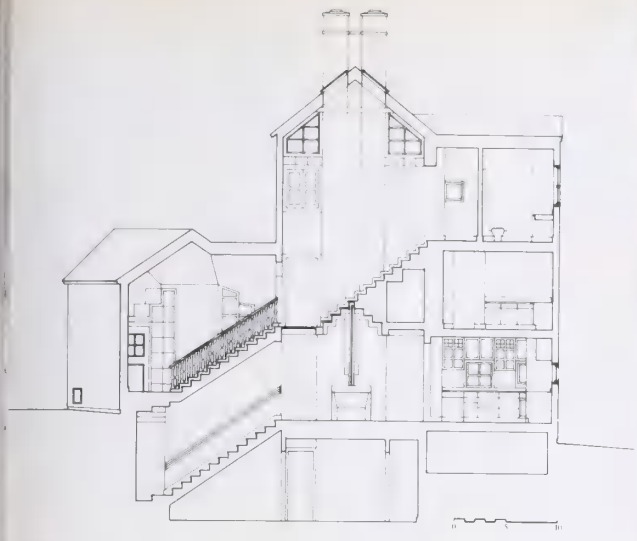






Light filtered through the forest and reflected off the river enters all three lev







Approaching this house along a stone path that winds through the Maryland woods, you may think you've fallen upon Little Red Riding Hood's grandmother's cottage. Its diminutive entrance (scaled down from the building's full 42-foot height to 14), latticed facade, small square windows, steeply gabled roof and central chimney evoke sweet memories of storybook houses. The connection was a conscious one on the part of architect Peter Bohlin, of Bohlin Powell Larkin Cywinski. And the owners, Alan and Day Weitzman, also wanted to capture the gentle appeal of the old farmhouse that they were living in.

What they didn't want was a postmodern house with trendy decoration. "I find the trickiness of much of postmodern architecture cloying," Mr. Weitzman says. "This house is sweet, but Peter has managed to insert his own wry sense of humor into the design." It's full of surprises—for example, little built-in boxes, interior windows, cutout trim on the stairway and a quiet loft tucked away on the top floor.

One of the things the couple liked about the old farmhouse, Mr. Weitzman says, was "having real rooms with real doors rather than just a lot of open space in which we'd flop around." Mr. Bohlin created three levels around the central chimney, and within 2,575 square feet was able to give the Weitzmans all the rooms they wanted—even separate studios. By allowing the house to grow vertically—and keeping the "footprint" small—he also saved as many of the trees as possible on the heavily wooded site.

The biggest surprise, though, is a three-story glass-enclosed porch that faces north over the Severn River. "It glorifies the site," Mr. Bohlin says, "by playing up the height—the tall trees and the drop to the river." The porch, with its single yellow column, helps the house to hold its own with the older houses that front the river, many of which have large porches and colonnades.

Now, having lived in the house for a few years, the Weitzmans report that it has "worn well." Its charms are proving to be enduring as the storybook cottages it recalls.■

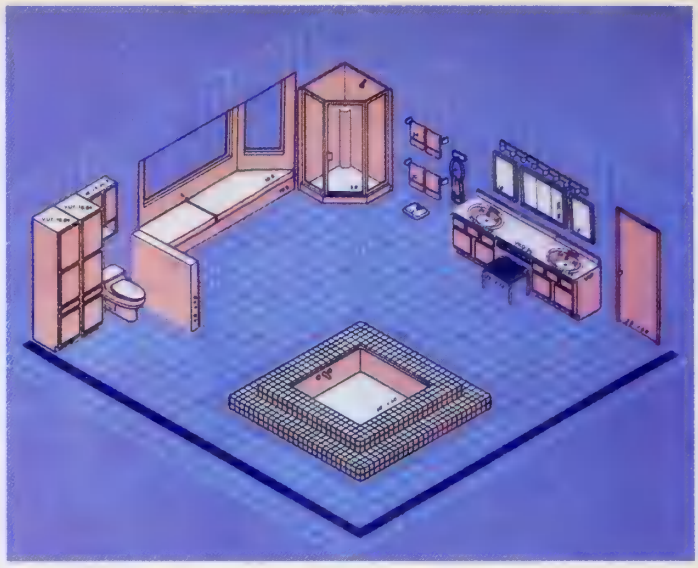
—SUSAN ZEVON
Photographer
WAYNE FUJII

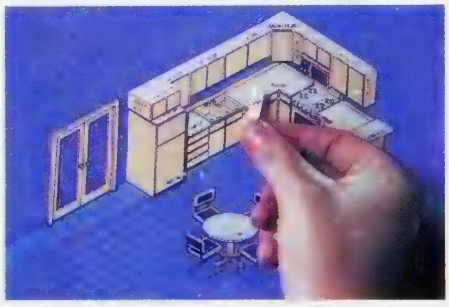
Stacking the plan on three levels *(opposite above)* allows each room to have more than one outlook. Some rooms have interior windows that offer a glimpse of the river, which can also be seen from the glass-enclosed porch *(opposite and below)*. Mrs. Weitzman's study *(above)* is on the second level.

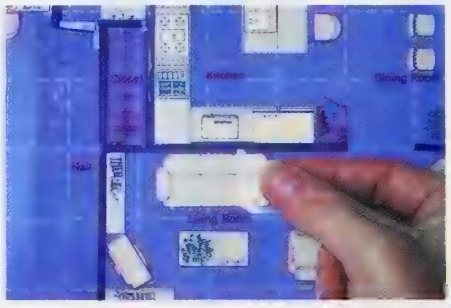
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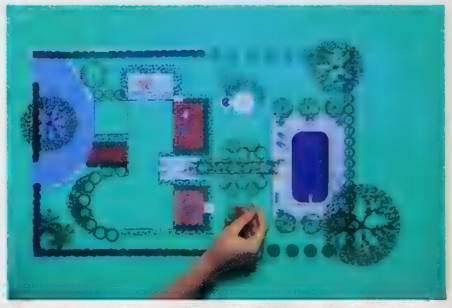












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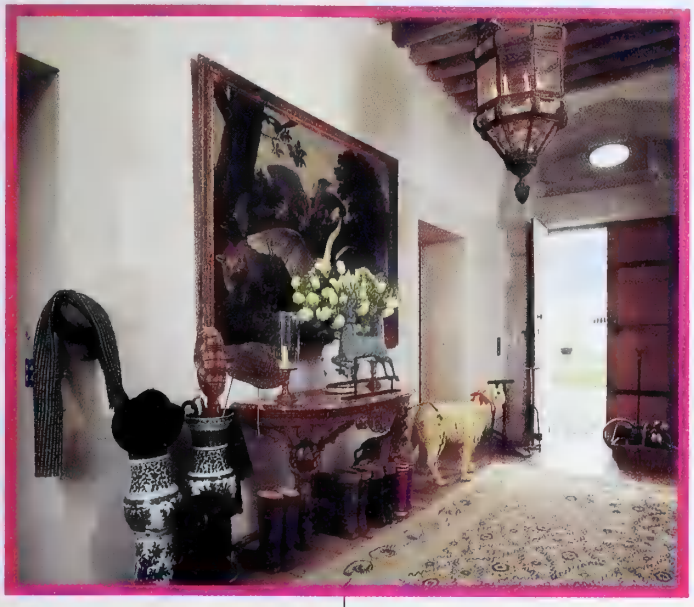
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By PHYLLIS BARTLETT

Four views of personal style: the details that express individualism



MICHAEL DUNNE

▼ WHAT'S THAT SCENT?

Barbara Ohrbach has an affinity for old roses—as her country house *(page 36)* shows. Her potpourri features big blooms of these multi-petaled, extra-fragrant varieties. Adding fresh rose petals and her Old English Rose oil, Mrs. Ohrbach extends the mid-summer scent year-round. Lavender, in the urn, has a complementary aroma. For how to preserve whole roses, with their color and fragrance intact, and to make potpourri, read her book *The Scented Room*.



KARI ITANVISTO

◀ VIVE GIVENCHY!

Open the door at Le Jonchet *(page 44)*, and you sense immediately the warmth and informality. Boots, hats and mufflers are convenient for sojourns outdoors. Furnishings are few and bold. If a worldly designer can be so unpretentious, can't we all?



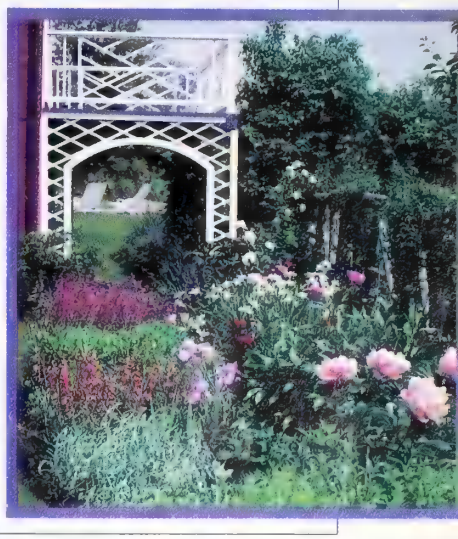
TOM McCAVERA

▶ SHINING EXAMPLES

Don't hesitate to mix chunky pressed glass with cut crystal to create a glittering table setting—at a reasonable price! The secret is to choose pieces with distinct shapes, like the ones Agneta Gruss has collected *(page 48)*. High-quality reproductions of Sandwich and other pressed glass are available at museum shops and specialty stores. However, we think it's more fun to acquire inexpensive, unmatched candlesticks, plates, goblets, compotes and bowls at country antiques shops and auctions. Besides, glassware in a pleasing variety of shapes and sizes is charming on your table.

▼ TRELLISED POINT OF VIEW

For an unusual view of her garden, Isabel Fowlkes created this balcony (a garden ornament itself). She topped it with a Chippendale-style railing, then installed French doors that open from her living room *(page 56)*. "It's a perfect place to sip a cool drink and enjoy the panorama," she says.■



LILO RAYMOND

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By SARAH BELK

FRESH LOOKS AND IDEAS FOR SUMMER PARTIES



LIZZIE HIMMEL



LIZZIE HIMMEL

▲ FRESH DRESSING

A kind of magic happens when designers Bob Patino and Vicente Wolf create tabletop accessories. Their new dinnerware (called Plate-O, $120 for a five-piece place setting) mixes and matches with almost any black or white tableware. For a sleek addition, try their "Fold Here" stainless-steel flatware (five-piece place setting, $80). And instead of the usual napkin rings use weights, such as their made-to-order terra-cotta ones, here.

Then for a cool look, slip your chairs into covers made from a gauzy Lee Jofa fabric. The slipcovers and the table setting offer a playful combination of traditional and contemporary designs—a Patino/Wolf hallmark.



MARCUS TULLIS

▲ BASKET CASES

Tote along a plush, upholstered basket to the next tailgate picnic or concert in the park. Iris Russell of Fantasy Baskets designs three—Wine and Cheese for Two and Picnic for Four are shown here *(left and right)*—that come equipped with linens, glasses and other related appointments; you supply the food. Choose from an array of fabric linings—from pastel florals to black and white zebra stripes. At gift shops and department stores nationwide. Prices range from $140 to $250.

▶ EASY DOES IT

Mary Randolph Carter, author of *American Family Style* (Viking), is a pro at easy entertaining. For her Fourth of July picnic, she uses wildflowers, herbs or something found on the beach as a centerpiece. Seashells become "candlesticks" (drizzle wax in the shell to glue the candle in place). Sparklers, patriotic songs and a reading of the Declaration of Independence are also part of a hassle-free—and very special—gathering. For more about the Carter family picnic, see food pages.■



LILI ROSE



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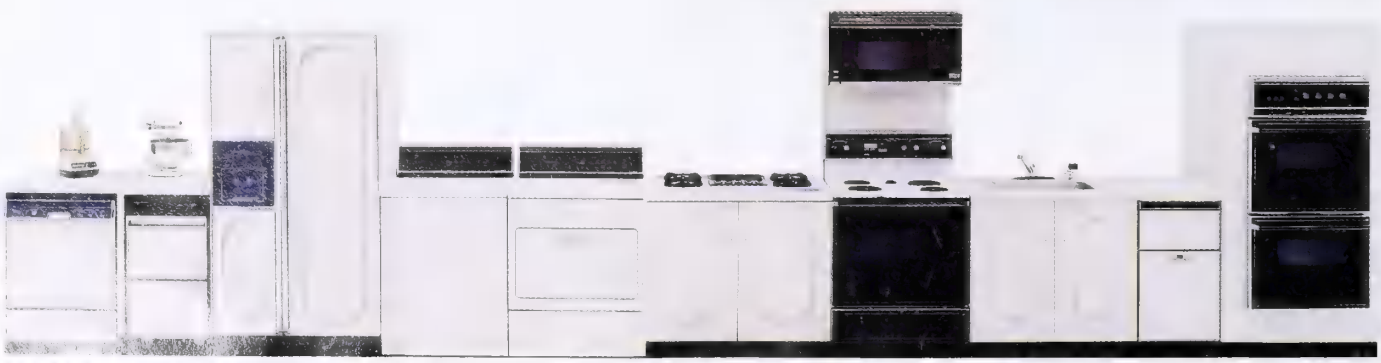
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JULY 4th, FAMILY STYLE

The livin' is easy and so is the cooking at Mary Randolph Carter's family picnic in eastern Virginia►





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"To celebrate Independence Day, we (there are nine siblings!) all try to go "home"—with our own families in tow. An annual picnic makes wonderful memories, and we all enjoy touching base with one another, as well as indulging in a glorious feast. We have steamed crabs, fried chicken, pasta salad and homemade custard (staples at our yearly event), and each of us brings a special dish—so there's a real sense of abundance. Still, we try to keep it simple, since the day should also be a kind of "independence" from unnecessary chores. ■ —MARY RANDOLPH CARTER

RECIPES BEGIN ON PAGE 92

TABLES ALFRESCO

Unconventional decorations
from the garden and the beach
for special summer settings



Assorted items with natural motifs yield two of the more imaginative table settings under the sun. *Opposite:* Plates, $90 each; flatware, $10 each piece; tablecloth, $106; napkins, $8 each; all, Barneys New York. Shakers, $10.50 a set; glasses, $5 each; both, The Good Life. Platter, $18.50; chairs, $4,400 for four; step stool, $1,650; box, $69.50; all, R. & R. Robinson Inc. *Above and right:* Plates, $13 each; blue-handled flatware, $20 each piece; glasses, $12 each; all, Barneys New York. Napkins, $4 each, Gattle's. Shell knives, $45 for a five-piece setting, Oneida Silversmiths. Table fabric, $25.95 per yard, Waverly. Votive lights, $35, $40; bowl, $475; tub, $250; column seat, $475; all, R. & R. Robinson Inc.■

Editor ALLISON PERCIVAL *Photographer* LANGDON CLAY

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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

BISTRO WINES

The most memorable meals of our travels often consist of soul-satisfying bistro fare paired with simple regional wines. In Paris, gulpably delicious Beaujolais and vibrantly crisp Alsace whites are standbys with such modest dishes as *moules marinière*, country pâté and *boeuf Bourguignon*. In Italy, the trattorias of Tuscany serve the lightest, most piquant Chianti with their homemade pastas. In the restaurants of California's wine country, tart and herby Sauvignon Blancs and spicy purple-red Zinfandels are the accompaniments of choice for mesquite-grilled chicken and ribs.



Solid, tasty food anywhere calls for fresh, savory wines with loads of flavor. "Bistro" wines are inexpensive and are perfect with good home cooking. We've come up with a list of reds and whites that fill the bill admirably: For fish and lighter pastas, look for 1986 Quivira Sauvignon Blanc ($8), 1986 Santa Margherita Pinot Grigio ($7) and 1985 Domaine Weinbach Pinot Blanc ($9). For chicken, veal and cheeses, try 1987 Prosper Maufoux Beaujolais-Villages ($6), 1986 Frescobaldi Chianti ($5) and 1983 Andean Vineyards Pinot Noir ($4). And for steaks, look for Fetzer Zinfandel ($5) and 1986 Ste. Chappelle Merlot ($7).

UNCORK IT RIGHT

Believe it or not, taking a little extra time when you are opening a bottle of wine can make the job easier and may even improve the taste of the wine.

Hint One: Don't just tear off the top of the metal foil capsule on the wine bottle. This leaves a ragged edge over which the wine is poured, which can affect the taste. Instead, cut the foil *below* the lip of the bottle with a sharp knife.

Hint Two: It's common to find bits of mold and corrosion underneath the foil. Wipe off the top of the bottle before pouring to avoid tainting the flavor of the wine.

Hint Three: Most problems in getting the cork out occur because the job is rushed. Don't ram in the corkscrew; take the time to center it and turn the screw in slowly. Pull or lever up with steady pressure.

CASUAL DECANTERS

We're fans of decanters, no matter how casual the meal. Why? It's easier to pour from a decanter than a bottle—and that means no dribbles on the tablecloth. Plus decanters look much more attractive than wine bottles.

For casual dining, of course, we don't use the sort of Victorian cut crystal that belongs on a sideboard, filled with sherry. We like to recruit glass containers originally intended for other purposes. Flower vases, martini pitchers, water carafes and even chemical beakers have all graced our table. We look for vessels that will hold at least a bottle's worth, have a handle or can be held easily, and will permit smooth pouring.■

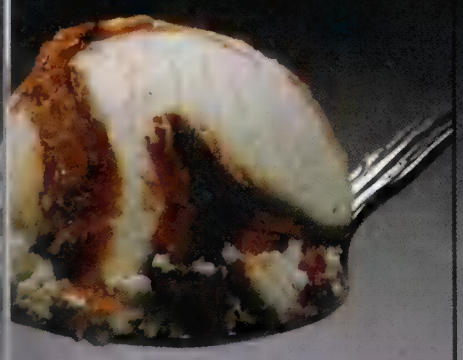


ANTHONY JOHNSON

Stacking Glass Beaker, pitchers: The Metropolitan Museum of Art *(top and center)*; Sointu, bottom

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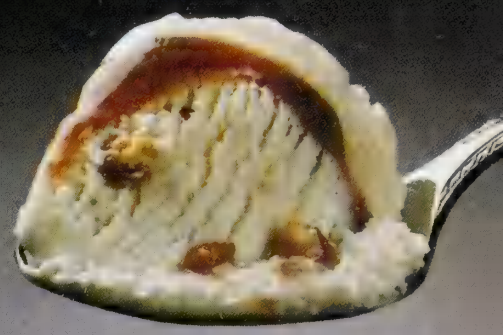
(Definitely not vanilla.)



anut Butter Fudge Swirl



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Praline Caramel Swirl



anilla Raspberry Parfait



Double Chocolate Chip Mousse



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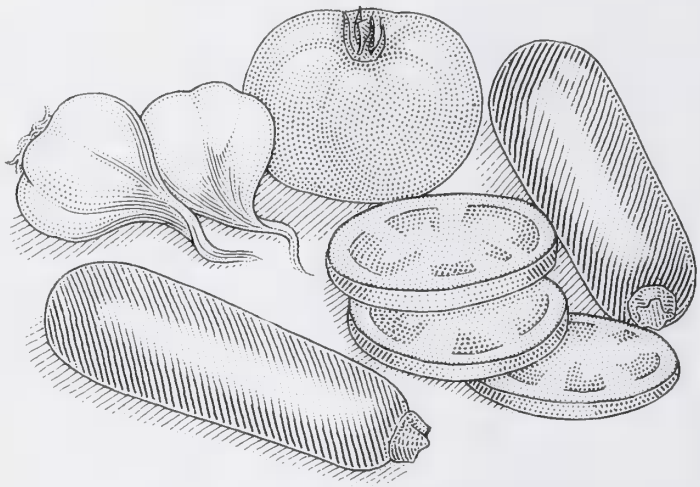
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Quick Cook

In July the cook is blessed with vegetables and fruits that need little or no cooking. The quick menu below takes advantage of the summer harvest—and allows you more time to enjoy the long, warm evenings. This is a perfect entertaining menu, since much of the preparation can be done ahead. (Omit the polenta if time is limited.) Serve with crusty rolls or focaccia and a California Sauvignon Blanc, such as the one from Parducci or Silverado. Menu serves 4.

—EMALEE CHAPMAN



CHICKEN WITH GARLIC AND TOMATOES

- *3 tablespoons olive oil*
- *4 chicken breast halves, with bones*
- *4 medium tomatoes, chopped*
- *10 large garlic cloves, peeled (note: garlic becomes sweet and mild when cooked slowly)*
- *3 tablespoons white vermouth*
- *2 fresh sage leaves (or 1 teaspoon dried sage)*
- *Salt, freshly ground black pepper, to taste*

☐ Heat olive oil in a large skillet over medium heat. Add chicken and cook about 2 minutes on each side, or until golden brown.

☐ Lower heat; add tomatoes, garlic, vermouth and sage. Season with salt and pepper. Cover and simmer 15 minutes; mash tomatoes lightly with a fork to make a sauce.

VEGETABLES IN MUSTARD CREAM

- *1 cup string beans, trimmed and coarsely chopped*
- *1 cup chopped unpeeled zucchini*
- *1 cup freshly shelled green peas*
- *1 cup heavy cream*
- *2 tablespoons freshly squeezed lemon juice*
- *1 tablespoon Dijon mustard*
- *1/2 teaspoon paprika*
- *1 head limestone or Bibb lettuce, leaves separated*

☐ Place beans, zucchini and peas in a saucepan. Add 1 cup water and boil 2 to 3 minutes, or until crisp-tender.

☐ While vegetables are cooking, in a small bowl mix cream, lemon juice, mustard and paprika. Mix well and chill.

☐ Pour vegetables and any cooking liquid into a bowl. Cool to room temperature. When ready to serve, mix with the mustard cream. Garnish with a wreath of lettuce leaves.

POLENTA GRATIN

- *1-1/2 cups uncooked polenta (coarse yellow cornmeal)*
- *4 tablespoons unsalted butter*
- *1/4 cup freshly grated Parmesan cheese*

☐ In a heavy saucepan, bring 5 cups lightly salted water to a boil. Slowly sprinkle polenta into the water, stirring constantly to prevent lumping.

☐ Lower heat and simmer 15 minutes, stirring from time to time. Stir in half the butter and half the cheese. Turn mixture into a 1-1/2-quart shallow baking dish; sprinkle with remaining butter and cheese. Bake in preheated 350° oven 15 minutes or until heated through and golden brown on top.

ALMOND TORTE WITH PEACHES

- *4 eggs, room temperature, separated*
- *1 cup almonds*
- *1/2 cup sugar*
- *4 ladyfingers, crumbled (or substitute 1 cup coarse sponge cake crumbs)*
- *1 to 2 tablespoons almond liqueur*
- *4 ripe peaches, sliced*
- *Vanilla ice cream*

☐ In a food processor process egg yolks until light and lemon-colored, about 1 minute. Gradually add almonds and process until finely ground. Add sugar and mix well. Drop ladyfinger crumbs down feed tube and process well. Add liqueur.

☐ In a separate bowl beat egg whites until stiff. Fold into yolk mixture.

☐ Pour mixture into a well-buttered 9-by-13-inch baking pan. Bake in preheated 375° oven 15 minutes, or until top is golden brown and sides of torte draw away from pan. Let cool.

☐ Slice into squares and serve with sliced peaches and ice cream.■

HARRY BATES

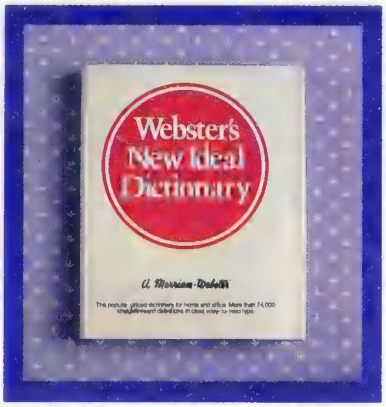
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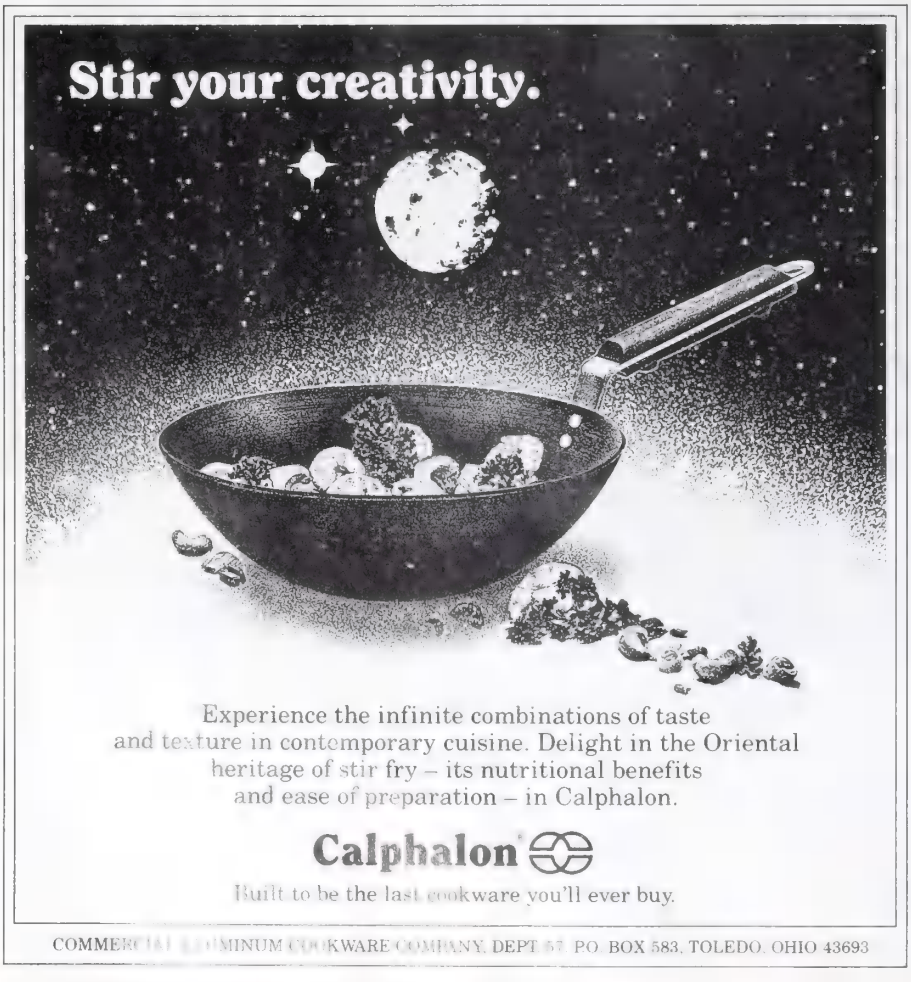
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JULY 4TH, FAMILY STYLE

Continued from page 85

STEAMED CRABS

- **2 12-ounce cans of beer**
- **3 cups white-wine vinegar**
- **24 whole crabs**
- **Old Bay seafood seasoning (available in specialty grocery stores), to taste**

☐ In a 16-quart steamer bring beer and vinegar to boil. Reduce heat and add crabs. Steam 15 minutes. Sprinkle with seasoning. Let diners crack and "pick" their own crabs. Serves 8.

HORSERADISH SAUCE

- **1 cup catsup**
- **1/2 cup prepared horseradish**
- **1 tablespoon lemon juice**
- **Salt, to taste**

☐ In a bowl combine all ingredients. Serve with steamed crabs. Makes about 1-1/2 cups.

PASTA SALAD

Dressing:

- **1/2 cup white-wine vinegar**
- **1 cup olive oil**
- **4 cloves garlic, peeled, finely minced**
- **Salt, freshly ground black pepper, to taste**

Salad:

- **1 pound capellini (very thin spaghetti)**
- **Olive oil, for tossing**
- **1 cup broccoli florets**
- **1 cup whole snow peas**
- **1/2 cup sliced almonds, lightly sautéed**
- **1/2 cup chopped scallions**
- **8 ounces canned pimiento, drained and chopped**

☐ Make dressing: In a small bowl, whisk together dressing ingredients.
☐ Make salad: Cook pasta until al dente, according to package directions. Drain and toss with a small amount of oil. Set aside.
☐ Cook broccoli and snow peas in boiling salted water 5 minutes, or until crisp-tender. Drain; cool to room temperature.
☐ In a large bowl, combine spaghetti with cooked vegetables, almonds, scallions and pimientos. Toss with dressing. Serves 10.

FRIED CHICKEN

- **2 frying chickens, cut up**
- **2 cups all-purpose flour**
- **1 teaspoon salt**
- **1 teaspoon black pepper**
- **2 teaspoons baking powder**
- **Vegetable oil, for frying**

☐ In a paper bag, shake chicken pieces with flour, salt, pepper and baking powder.
☐ In a large skillet, heat 1 inch of oil. Add chicken pieces 1 by 1; do not crowd the skillet. Fry chicken about 20 minutes, turning frequently, until well browned and juices run clear when chicken is pierced in the thickest part. Serves 4.

"ANTARCTICA"

- **2 cups cottage cheese**
- **2 tablespoons sour cream**
- **2 tomatoes, peeled and coarsely chopped**
- **1/2 cup chopped green pepper**
- **1 medium yellow onion, grated**
- **Salt, Tabasco sauce, to taste**

☐ In a medium bowl, combine all ingredients. Adjust seasonings. Serve this sauce over sliced tomatoes and cold steamed broccoli. Makes about 3 cups sauce.

FROZEN CUSTARD
(Ice-cream maker version)

- **6 eggs, beaten**
- **2 cups sugar**

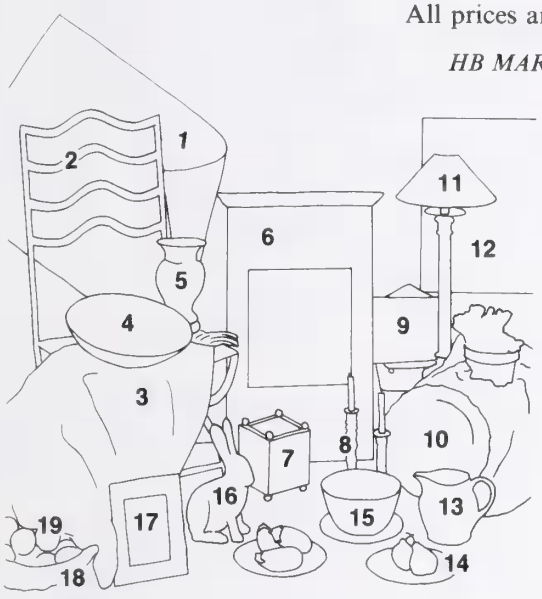
(Continued on page 104)

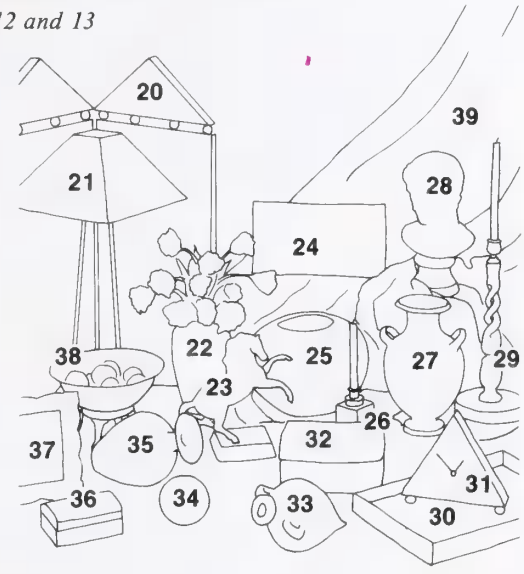
HB READER ADVANTAGE

HOW TO FIND STORES NEAR YOU THAT CARRY FURNISHINGS IN "HB MARKETPLACE," "DESIGN FOCUS AT RETAIL," "DESIGNER ROOMS AT RETAIL," "SUITING HIS FANCY," "GIVENCHY'S COUNTRY" AND "TABLES ALFRESCO"

All prices are approximate suggested retail

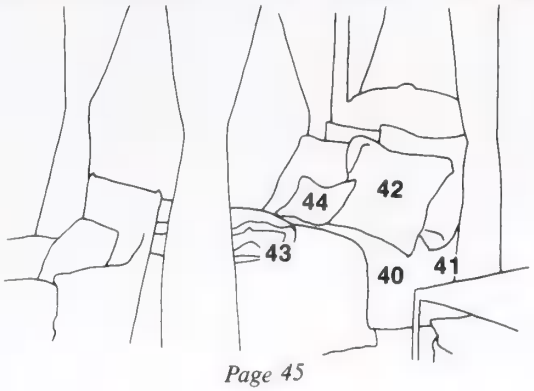
HB MARKETPLACE, pages 12 and 13
SHOPPING LIST
(left and right)





1. *Print, John Richard Collection (framed)* *$480.00*
2. *Iron chair, Zona* *285.00*
3. *Mohair throw, Churchill Weavers, Inc.* *180.00*
4. *Bowl, Barneys New York* *200.00*
5. *Hand-painted vase, Majolica Works* *104.00*
6. *Mirror, Bell'occhio* *400.00*
7. *Pine planter, Lady Slipper Designs* *46.00*
8. *Candlesticks, Bell'occhio* *25.00, 30.00*
9. *Pediment frame, Visual Concepts' Modern Objects* *35.00*
10. *Plate, The Haldon Group* *70.00*
11. *Lamp, Kostka* *247.00*
12. *Framed print, Ariel Press* *180.00*
13. *Fig pitcher, Barneys New York* *185.00*
14. *Glass plates, The Westminster Trading Corp. (each)* *86.00*
15. *Glass bowl, The Westminster Trading Corp.* *126.00*
16. *Rabbit, Sarreid, Ltd.* *100.00*
17. *Frame, The Vigan Design* *60.00*
18. *Basket, Conran's* *16.95*
19. *Wood balls, Sarreid, Ltd. (per dozen)* *90.00*
20. *Screen, Lady Slipper Designs* *550.00*
21. *Floor lamp, Galbraith Paper* *250.00*
22. *Vase, Pottery Barn* *35.00*
23. *Bronze horse, Arté Italia* *1,999.00*
24. *Plaque, Ballard Designs* *28.00*
25. *Vase, R&K Designs* *70.00*
26. *Candlestick, Visual Concepts' Modern Objects* *30.00*
27. *Vase, Arté Italia* *599.00*
28. *Bust, Ballard Designs* *65.00*
29. *Candle holder, Silvestri Corp.* *62.00*
30. *Pine tray, Lady Slipper Designs* *36.00*
31. *Striped clock, Rogers-Tropea, Inc.* *100.00*
32. *Wicker-covered box, Wolfman-Gold & Good Company* *$18.00*
33. *Amphora vase, Arté Italia* *285.00*
34. *Sphere, EuroDesign Supply, Inc.* *40.00*
35. *Glass vase, Silvestri Corp.* *62.00*
36. *Fossil box, The Vigan Design* *60.00*
37. *Frame, Terragrafics* *40.00*
38. *Bowl and stand, Sarreid, Ltd.* *350.00*
39. *Fabric, China Seas (per yard)* *96.00*

GIVENCHY'S COUNTRY, pages 44 to 47
SHOPPING LIST: MARTEX BY WESTPOINT PEPPERELL



Page 45
(above)

40. *Twin-size flat sheet* *$20.00*
41. *Twin-size fitted sheet* *20.00*
42. *Pillow shams (each)* *38.00*
43. *Comforter* *150.00*
44. *Boudoir pillow* *38.00*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

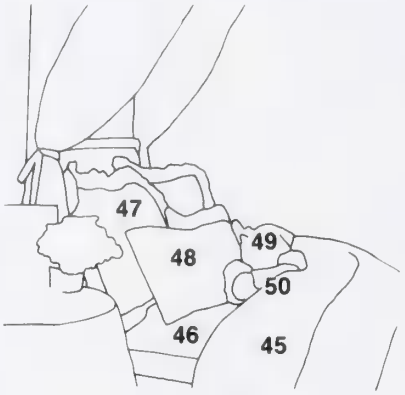
(Continued on page 94)

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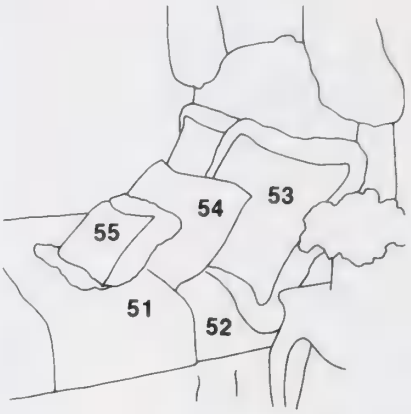
Continued from page 93

GIVENCHY'S COUNTRY, continued
SHOPPING LIST: MARTEX BY WESTPOINT PEPPERELL



Page 45
(above)

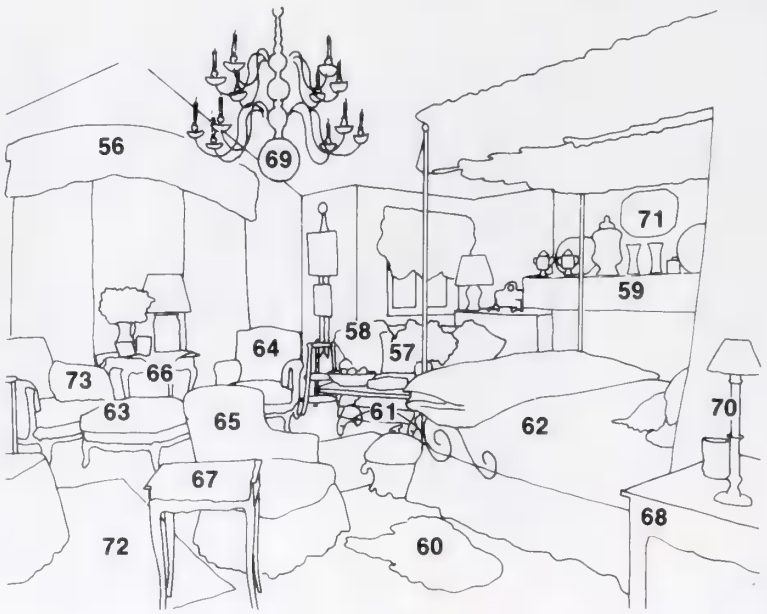
45. *Twin-size flat sheet* *$20.00*
46. *Twin-size fitted sheet* *20.00*
47. *Pillow shams (each)* *38.00*
48. *Pillowcases (per set of two)* *25.00*
49. *Boudoir pillow* *38.00*
50. *Neck roll* *38.00*



Page 47
(above)

51. *Twin-size flat sheet* *$20.00*
52. *Twin-size fitted sheet* *20.00*
53. *Pillow shams (each)* *38.00*
54. *Pillowcases (per set of two)* *25.00*
55. *Boudoir pillow* *38.00*

SUITING HIS FANCY, pages 62 and 63
SHOPPING LIST: HOWARD KAPLAN'S FRENCH COUNTRY STORE
(below)



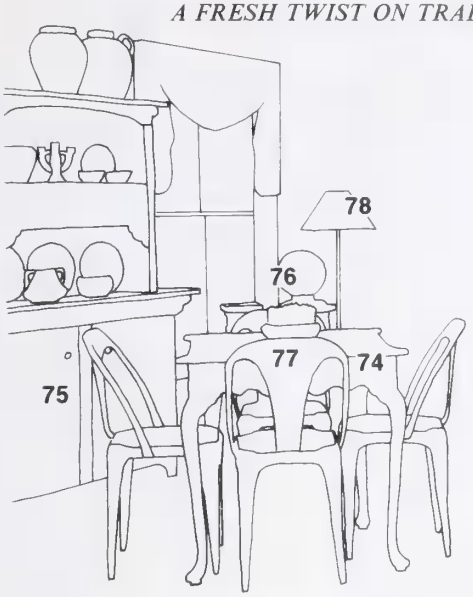
56. *All fabrics (per yard)* *$25.00*
57. *Love seat* *1,850.00*
58. *Pillows (each)* *140.00*
59. *Geese lace (per yard)* *12.00*
60. *Hooked animal rugs (each)* *40.00*
61. *Coffee table base* *975.00*
62. *Canopy bed* *1,800.00*
63. *Ottoman* *1,150.00*
64. *Chairs (each)* *1,600.00*
65. *Chair* *1,100.00*
*66. *Rectangular table* *2,850.00*
*67. *Square table* *$1,650.00*
*68. *Occasional table* *1,450.00*
69. *Brass chandelier* *4,800.00*
70. *Candlestick slide and shade* *65.00*
*71. *Antique pottery (each piece)* *300.00 to 900.00*
72. *Rugs, Thos. K. Woodard (per square foot)* *11.00*
73. *Mohair throw, Sweet Nellie* *170.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

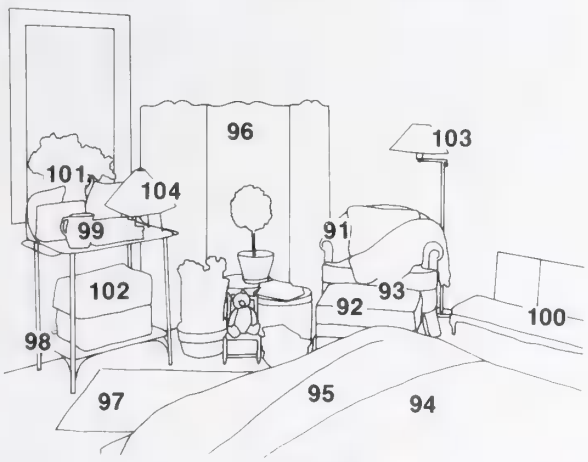
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A FRESH TWIST ON TRADITION: Carolyn Guttilla, designer, pages 64 to 69
SHOPPING LIST



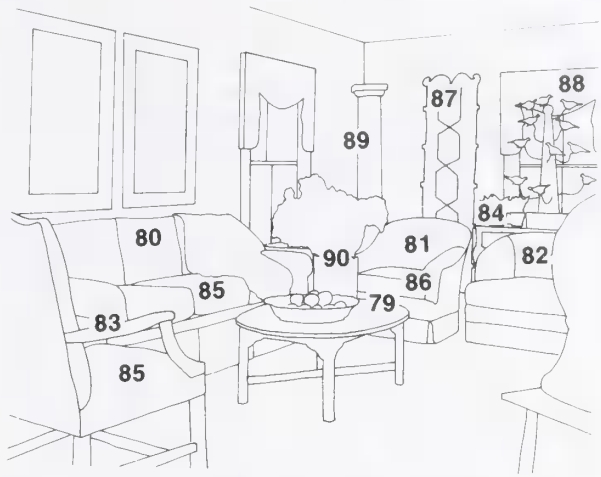
Dining area, page 64
(above)

74. *Game table, Thomasville Furniture* *$950.00*
75. *Cupboard, Stephen Whittlesey* *3,000.00*
*76. *Wooden ball, Millerton Station Antiques* *280.00*
*77. *Metal chairs, Ann-Morris Antiques (each)* *750.00*
78. *Floor lamp, George Kovacs* *100.00*



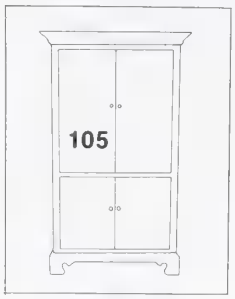
Bedroom, pages 66 and 67
(above)

91. *Club chair, Thomasville Furniture* *$660.00*
92. *Ottoman, Thomasville Furniture* *240.00*
93. *Fabric, Waverly (per yard)* *26.00*
94. *Esprit sheet, WestPoint Pepperell* *30.00*
*95. *Quilt, Susan Parrish Antiques* *650.00*
*96. *Screen, Betty Jane Bart Antiques* *3,800.00*
97. *Runner, Elizabeth Eakins Inc. (per square foot)* *60.00*
*98. *Wash stand, Millerton Station Antiques* *185.00*
*99. *Green pitcher, Millerton Station Antiques* *45.00*
*100. *Bench, Millerton Station Antiques* *350.00*
101. *Pitcher, Sweet Nellie* *60.00*
102. *Suitcases, Wolfman-Gold & Good Company (each)* *25.00*
103. *Floor lamp, George Kovacs* *255.00*
104. *Noguchi lamp, D.F. Sanders & Co.* *65.00*

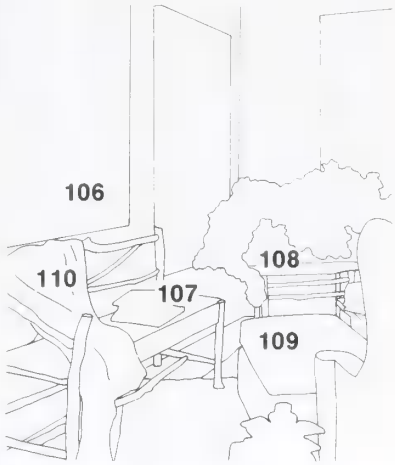


Living room, pages 64 and 65
(above)

79. *Butler's tray table, Thomasville Furniture* *$430.00*
80. *Sofa, Thomasville Furniture* *1,440.00*
81. *Tufted chair, Thomasville Furniture* *730.00*
82. *Swivel chair, Thomasville Furniture* *600.00*
83. *Striped chair, Thomasville Furniture* *400.00*
84. *Sofa table, Thomasville Furniture* *540.00*
85. *Fabrics, Covington Fabrics Corp. (per yard)* ... *22.00*
86. *Peach fabric, P/Kaufmann, Inc. (per yard)* .. *28.00*
*87. *Antique trellises, Cynthia Beneduce Antiques (per pair)* *650.00*
*88. *Hat rack, Susan Parrish Antiques* *1,250.00*
*89. *Column, Millerton Station Antiques (per pair)* *600.00*
90. *Vase, Iittala* *325.00*



Page 68
(above)



Sitting room detail, page 68
(above)

105. *Armoire, Thomasville Furniture* *$1,900.00*
*106. *Matchbook collection, Cynthia Beneduce Antiques* *575.00*
107. *Bench, Daniel Mack of Rustic Furnishings* *900.00*
108. *Table, Daniel Mack of Rustic Furnishings* *500.00*
109. *Ottoman, Thomasville Furniture* *275.00*
110. *Mohair throw, Elizabeth Eakins Inc.* *350.00*

(Continued on page 98)

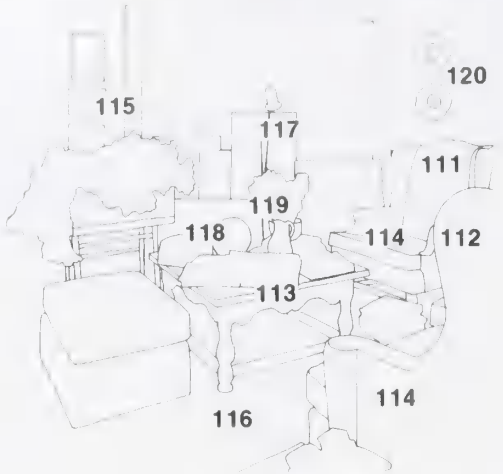
*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

HB READER ADVANTAGE

Continued from page 97

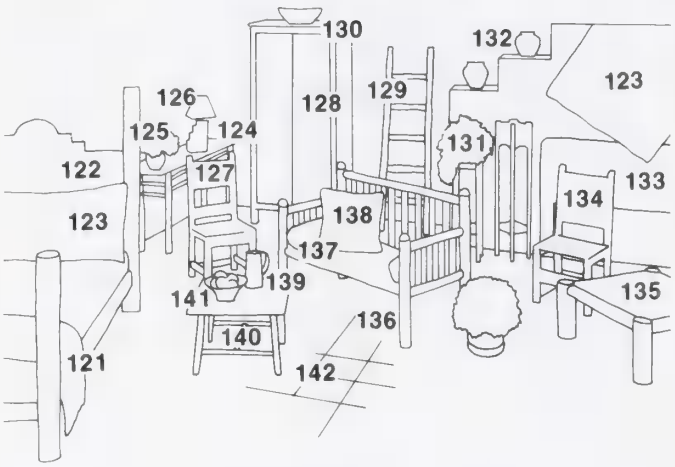
A FRESH TWIST ON TRADITION: Carolyn Guttilla, designer, continued
SHOPPING LIST



Sitting room, page 69
(left)

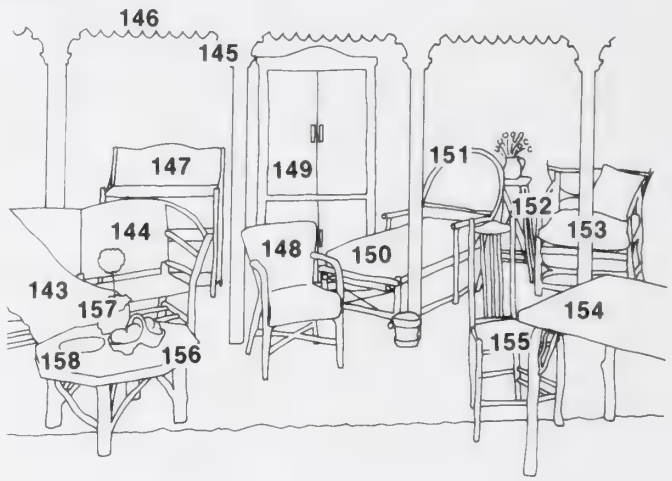
111.	*Wing chair, Thomasville Furniture*	*$720.00*
112.	*Wing chairs, Thomasville Furniture (each)*	*680.00*
113.	*Coffee table, Thomasville Furniture*	*520.00*
114.	*Fabrics, Covington Fabrics Corp. (per yard)*	*22.00*
*115.	*Watercolors, Millerton Station Antiques (each)*	*45.00*
116.	*Rugs, Elizabeth Eakins Inc. (per square foot)*	*60.00*
117.	*Table lamp, Dansk Lights, Inc.*	*200.00*
*118.	*Dog head, Betty Jane Bart Antiques*	*375.00*
*119.	*Pitcher, H & E Antiques*	*22.00*
120.	*Eucalyptus wreaths, Twigs (each)*	*75.00*

THE NEW RUSTICS, pages 70 to 73
SHOPPING LIST



Pages 70 and 71
(above)

121.	*Rug, Suzanne Imports*	*$850.00*
122.	*Bed, The Naturalist*	*1,150.00*
123.	*Rugs, Zona (each)*	*68.00*
124.	*Console, La Lune Collection*	*1,390.00*
125.	*Vase, Kostka*	*55.00*
126.	*Lamp, Zona*	*240.00*
127.	*Chair, Adele Lewis, Inc.*	*240.00*
128.	*Trastero, Zona*	*2,095.00*
129.	*Ladder, Zona*	*204.00*
130.	*Basket, Zona*	*16.00*
131.	*Plant stands, Adele Lewis, Inc.*	*210.00, 250.00*
132.	*Vases, Kostka*	*75.00, 90.00*
133.	*Headboard, Cottonwood*	*1,200.00*
134.	*Plank chair, Zona*	*425.00*
135.	*Coffee table, The Naturalist*	*570.00*
136.	*Bench, The Naturalist*	*790.00*
137.	*Roll pillows, Zona (each)*	*95.00*
138.	*Square pillow, Zona*	*115.00*
139.	*Pitcher, Zona*	*30.00*
140.	*Table, Daniel Mack of Rustic Furnishings*	*800.00*
141.	*Bowl, Kostka*	*129.00*
142.	*Floor tiles, Country Floors Inc. (each)*	*5.80*



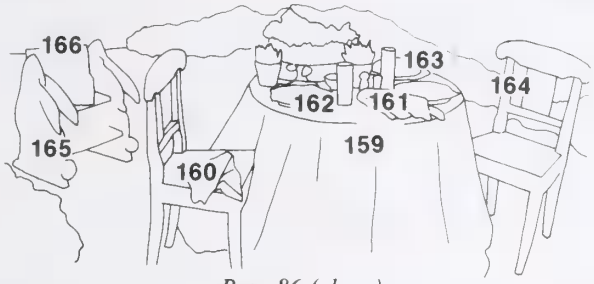
Pages 72 and 73
(above)

*143.	*Antique quilt, Judi Boisson*	*$1,895.00*
144.	*Settee, Flat Rock Furniture*	*1,212.00*
145.	*Brackets, Classic Architectural Specialties (each)*	*12.25*
146.	*Trim, Classic Architectural Specialties (for four feet)*	*15.00*
147.	*Etagère, Country Store*	*435.00*
148.	*Armchair, Palecek*	*112.00*
149.	*Entertainment unit, La Lune Collection*	*3,317.00*
150.	*Chintz, The Twigs (per yard)*	*78.00*
151.	*Chaise, Country Store*	*380.00*
152.	*Plant stand, Country Store*	*155.00*
153.	*Chair, Amish Country Collection*	*750.00*
154.	*Table, Cottonwood*	*750.00*
155.	*Twig chair, Daniel Mack of Rustic Furnishings*	*1,350.00*
156.	*White birch table, Grant's*	*950.00*
157.	*Topiary in rustic box, Gardener's Eden*	*45.00*
*158.	*Plate, KM Antiques of London*	*300.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

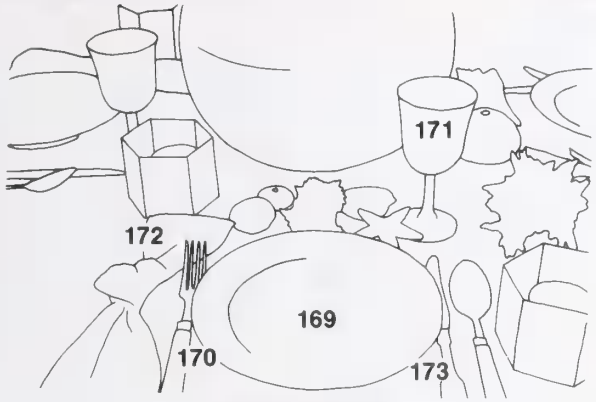
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TABLES ALFRESCO, pages 86 and 87
SHOPPING LIST



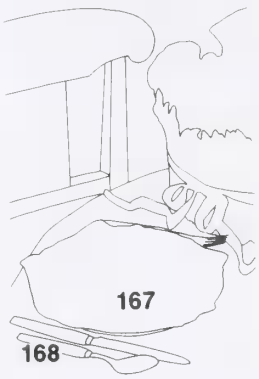
Page 86 (above)

159. *Tablecloth, Barneys New York* *$106.00*
160. *Napkins, Barneys New York (each)* *8.00*
161. *Salt and pepper shakers, The Good Life (per set)* *10.50*
162. *Glasses, The Good Life (each)* *5.00*
163. *Cabbage plate, R. & R. Robinson Inc.* *18.50*
164. *Chairs, R. & R. Robinson Inc. (per four)* *4,400.00*
165. *Step stool, R. & R. Robinson Inc.* *1,650.00*
*166. *Mustard box, R. & R. Robinson Inc.* *69.50*



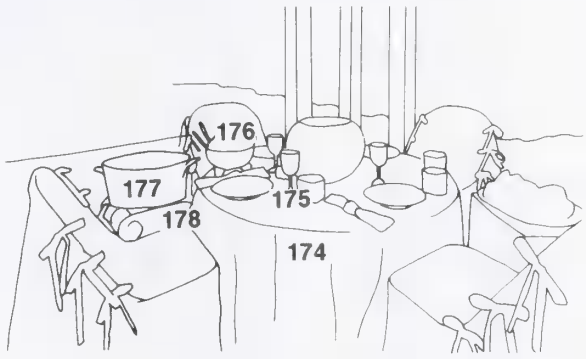
Page 87 (above)

169. *Plates, Barneys New York (each)* *$13.00*
170. *Flatware, Barneys New York (per piece)* *20.00*
171. *Glasses, Barneys New York (each)* *12.00*
172. *Napkins, Gattle's (each)* *4.00*
173. *Knives, Oneida Silversmiths (per five-piece setting)* *45.00*



Page 86 (left)

167. *Leaf plates, Barneys New York (each)* *$90.00*
168. *Flatware, Barneys New York (per piece)* *10.00*



Page 87 (above)

174. *Fabric, Waverly (per yard)* *$25.95*
175. *Votive lights, R. & R. Robinson Inc.* *35.00, 40.00*
*176. *Salad bowl, R. & R. Robinson Inc.* *475.00*
*177. *Foot tub, R. & R. Robinson Inc.* *250.00*
178. *Ionic column seat, R. & R. Robinson Inc.* *475.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

HB MARKETPLACE

●*Pages 12 and 13—Right:* **Screen,** whitewashed pine, 5 feet 2 inches high—Lady Slipper Designs (M), Route 3, Box 556, Bemidji, MN 56601. **Floor lamp with Dancing Jujubes rice-paper shade,** 50 inches high; table lamp also available, 23 inches high, aqua—Galbraith Paper (M), 118 N. Third St., Philadelphia, PA 19106. **Grecian vase,** #18-183939, 6-1/2-inch diameter, 12-1/4 inches high, pale blue/green—Pottery Barn (MO), Mail Order Dept., PO Box 7044, San Francisco, CA 94120-7044. **Reproduction horse,** #AB-15, Greek, c. 800 B.C., 14 inches high, aged finish (finished as in ancient times)—Arté Italia (M), 8170 Beverly Blvd., Suite 110, Los Angeles, CA 90048. **Cherub musician's plaque,** #458, 9-1/2 by 17-1/2 inches, white plaster; add $3.75 postage—Ballard Designs (MO), 2148 J Hills Ave., Atlanta, GA 30318. **Grooved round vase,** #J-131, 10-1/2 inches high, bisque—R&K Designs (M), 2904 Bush St., San Francisco, CA 94115. **X Mark green-stained wood candle holder**—Visual Concepts' Modern Objects (M), 5 River Dr., Norwalk, CT 06855. **Twelve-inch Hydria Greek vase of Mediterranean red clay,** wood-fired, c. 800 B.C.; from collection of museum-quality reproductions of historical artifacts—Arté Italia (M), 8170 Beverly Blvd., Suite 110, Los Angeles, CA 90048. **Twist candle holder,** #72-141, 19-7/8 by 8-inch diameter, bleached beechwood—Silvestri Corp. (M), 2720 No. Paulina St., Chicago, IL 60614. **Rectangular tray,** #193, 13 by 16 inches long—Lady Slipper Designs (M), Route 3, Box 556, Bemidji, MN 56601. **Triangle clock,** designed by Jeffrey Goodman and Steven Charlton—Rogers-Tropea, Inc. (R), 1357 Third Ave., New York 10021. **Green wicker box,** 8 by 10 inches—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Ten-inch amphora vase,** #AC-38, reproduction of c. 300 B.C. Roman artifact—Arté Italia (M), 8170 Beverly Blvd., Suite 110, Los Angeles, CA 90048. **Travertine sphere,** #T50 3L—EuroDesign Supply, Inc. (M), 2810 Greenridge, Houston, TX 77057. **Troilus Roman Glass Vase,** #91-04, white, 7 by 7 by 12 inches—Silvestri Corp. (M), 2720 N. Paulina St., Chicago, IL 60614. **White Fossil Dome Box,** #DB WFS 642—The Vigan Design (M), PO Box 30, San Francisco, CA 94101. **Parisienne frame,** #49-8900, 5 by 7 inches—Terragrafics (M), PO Box 7746, San Francisco, CA 94120. **Etruscan bowl with stand, Venetian Scavo glass,** #7314, 8 inches high, 12-inch diameter—Sarreid, Ltd. (M), Airport Rd., PO Box 3548, Wilson, NC 27895. **Madagascar fabric,** #506-1, 74-percent cotton/26-percent polyester, 118 inches wide, white—China Seas (M), 21 E. Fourth St., New York 10003. **Wall and table surface** painted by Ross Madole, PO Box 478, Old Chelsea Station, NY 10011. *Left:* **Greenhouse/Jardin print,** #GRF-0626 (shown

(Continued on page 100)



PRODUCT INFORMATION

Continued from page 99

unframed), 39 by 49 inches—John Richard Collection (M), PO Box 233, Greenwood, MS 38930. **Wave-back chair**—Zona (R), 97 Greene St., New York 10012. **Kid mohair throw,** #48704-33—Churchill Weavers, Inc. (M), Berea, KY 40403. **Bowl on chair** by Susan Eslick—Barneys New York (R), 17 Street and Seventh Avenue, New York 10011. **Vase by Majolica Works**—Art Related Things (R), 2500 J St., Sacramento, CA 95816; Cabbages & Kings (R), 125 Clay Ave., Lexington, KY 40502; Magnificent Obsessions (R), PO Box 539, 492 Franklin Ave., Nutley, NJ 07110; Panache (R), 1015 Western Ave., Seattle, WA 98104; Treasures Unlimited (R), 6401 Morrison Blvd., Charlotte, NC 28211. **Empire mirror,** 18 by 32 inches, peach with green trim; also with antique glass—Bell'occhio (M), 8 Brady St., San Francisco, CA 94103. **Planter with whitewashed finish,** 5-1/2 by 6-1/4 inches—Lady Slipper Designs (M), Route 3, Box 556, Bemidji, MN 56601. **Candlesticks**—Bell'occhio (M), 8 Brady St., San Francisco, CA 94103. **Pediment frame,** taupe—Visual Concepts' Modern Objects (M), 5 River Dr., Norwalk, CT 06855. **Pink marbleized plate,** #510750—The Haldon Group (M), PO Box 165306, Irving, TX 75016-5306. **Bizance lamp,** 32 inches high, satine rose—Kostka of America, Inc. (M), 200 Lexington Ave., #1101, New York 10016. **Framed balloon print,** #T12004, 22 by 19-3/4 inches—Ariel Press (M), c/o America Forward Inc., PO Box 2462, High Point, NC 27261. **Fig pitcher by Bridgewater,** #13402-02272—Barneys New York (R), Seventh Avenue and 17th Street, New York 10011. **Glass plates,** #SH05; **glass bowl,** Shades Collection—The Westminster Trading Corp., 5 Northern Blvd., Amherst, NH 03031. **Sitting rabbit**—Sarreid, Ltd. (M), Airport Rd., PO Box 3548, Wilson, NC 27895. **Silver frame,** #MC-1047, 5 by 7 inches—The Vigan Design (M), PO Box 30, 828 Franklin St., #304, San Francisco, CA 94101. **Basket**—Conran's (R,MO), 450 Oberlin Ave., PO Box 1412, Lakewood, NJ 08701; (201) 905-8800; catalog. **Wood balls**—Sarreid, Ltd. (M), Airport Rd., PO Box 3548, Wilson, NC 27895.

HB TODAY

● *Page 19—Chair Men:* **All rugs shown,** 6 by 6 feet—V'Soske, Inc. (T), 155 E. 56 St., New York 10022-2748. **Furniture:** The Shelton Mindel armchair (background), 35 by 30-1/2 by 29 inches high, available with customer's own material and custom finishes on the legs; the cigarette table, 12 inches square, 21 inches high, available with customer's own material and custom finishes on the legs; custom tops available: marble, granite, glass, wood; custom legs in metal, bronze, polished brass, steel; the Shelton Mindel table lamp available in brass, chrome, marble; Window Chair, 17-1/2 by 20 by 35-1/2 inches high, available in custom finishes and upholstered in custom fabrics—Luten Clarey Stern Inc. (T), 1059 Third Ave., New York 10021. *For Faience:* Country Loft Antiques, 88 Main St. North, Route 6, Woodbury, CT 06798, (203) 266-4500.

● *Page 20—Branching Out:* **Hand-forged iron chair,** 25 inches wide; bench, 57 inches wide; table, 30 by 20 inches, 24 inches high; dining table, 36 inches square, 29 inches high—Winterthur Museum Shop, Winterthur, DE 19735; for nearest store contact Garden Source, 45 Bennett St., Atlanta, GA 30309.

● *Page 22—Snap Happy:* **Wicker Snapper set,** pink bow pattern (shown), aqua/pink pastel floral, white with primary-color floral; pillow, 24 inches with ruffle (pillow, 18 inches); call to order by mail: Eileen Quinn Designs (MO), Allen Rd., Salt Point, NY 12578; (914) 266-5712. **Bold wicker chair,** #720203, whitewash, also Champagne, white, dusty plum, dusty gray, dusty gray-jade, dusty yellow—Palecek (M), PO Box 225, Station A, Richmond, CA 94808; (415) 236-7730. *Kid Chic:* **Hand-painted furniture by Lisa O:** chair, 13-inch seat height; table, 27-inch diameter; rocking horse, 34 inches wide by 26 inches high by 10-1/2 inches deep; stool, 14 inches wide by 9 inches high by 9-1/4 inches deep—Zona (R), 97 Greene St., New York 10012, (212) 925-6750; Quilted Giraffe (R), 59 Union St., Newton Ctr., MA 02159, (619) 332-7633; Marshall Field & Co. (R), 111 N. State St., Chicago, IL 60690, (312) 781-1000; Juvenile Lifestyles (R), 680 Eighth St., #225, San Francisco, CA 94103, (415) 863-4411; Joys N' Toys (R), 7708 Melrose Ave., Los Angeles, CA 90046, (213) 658-8697; Printemps (R), 601 S. Broadway, Denver, CO 80209, (303) 722-7878. To special-order pieces: Lisa O, 3802 E. Illini St., #11, Phoenix, AZ 85040; (602) 437-4612. *Wall Flowers:* **Pine shelves** handpainted by artist Pat Laltrella; Morning Glory, 20 inches long; Violets, 22 inches long; $135 each—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013; (212) 431-1888. **Ribbons wallpaper border,** 11 yards per roll, $15—Laura Ashley (R), 714 Madison Ave., New York 10021.

GARDEN GUIDE

● *Page 24:* The following are mail-order sources for home garden irrigation supplies: The Urban Farmer Store, 2833 Vicente St., San Francisco, CA 94116; (415) 661-2204; catalog, $1. John McNab, Misti Maid, Inc., 5500 Boscell Common, Fremont, CA 94538; write for a free planning guide or enclose $6 (California residents, please add 48 cents sales tax) for a 20-minute VHS "How to Use and Install" video. Gardener's Supply, 128 Intervale Rd., Room 100HB, Burlington, VT 05401; (802) 863-1700. The Natural Gardening Co., 27 Rutherford Ave., San Anselmo, CA 94960; (415) 456-5060. New Mexico Drip Irrigation, PO Box 274, Fairacres, NM 88033. Drip Irrigation Garden, 16216 Raymer St., Van Nuys, CA 91406; (818) 989-5999, free catalog. Gardena Inc., 6031 Culligan Way, Minnetonka, MN 55345; (612) 933-2445, free catalog. International Irrigation Systems/Irrigro, PO Box 160, Niagara Falls, NY 14304; (416) 688-4090, free catalog. Raindrip Inc., PO Box 2173, Chatsworth, CA 91313-2173; (800) 367-3747 in California, free catalog. Spot Systems, 5812 Machine Dr., Huntington Beach, CA 92649, free catalog. Submatic Irrigation Systems, PO Box 246, Lubbock, TX

79408; (800) 853-4016, free catalog. Trickle Soak Systems, 8733 Magnolia, Suite 100, Santee, CA 92071; (619) 449-6408; catalog, $3.95.

CREATIVE ENERGY

●*Pages 36 to 43:* Barbara Ohrbach is the author of several books: *The Scented Room; A Token of Friendship; Memories of Childhood* (available Sept. '88); a new book on decorating with and collecting antiques (available fall '89); all published by Crown Publishers/Clarkson N. Potter, Inc.—Cherchez (R), 862 Lexington Ave., New York 10021; or at bookstores.

GIVENCHY'S COUNTRY

●*Page 45—Lower left:* **Anatolia twin-size flat sheet,** $20; **fitted sheet,** $20; **pillow shams,** $38 each; **comforter,** $150; **boudoir pillow, $38;** *lower right:* **Manon flat sheet,** $20; **fitted sheet,** $20; **pillow shams,** $38 each; **pillowcases,** $25 per set of two; **comforter,** $150; **boudoir pillow,** $38; **neck roll,** $38.

●*Page 47:* **Eugenie twin-size flat sheet,** $20; **fitted sheet,** $20; **pillow shams,** $38 each; **pillowcases,** $25 per set of two; **boudoir pillow,** $38—Givenchy Atelier Martex (M), a Division of WestPoint Pepperell, 1221 Avenue of the Americas, New York 10020. All sheets are 50-percent cotton/50-percent polyester, 200 thread count; coordinating towel ensemble available. All prices approximate suggested retail and may vary from state to state; available at major department stores.

BRINGING SWEDEN HOME

Designer: Dennis Rolland, 33 E. 61 St., New York 10021.

●*Page 48—Top:* **Victoria rattan armchairs, lamp table, coffee table, love seat**—Conran's (R,MO), 450 Oberlin Ave., PO Box 1412, Lakewood, NJ 08701; (201) 905-8800; catalog.

●*Pages 48 and 49:* **Acorn Leaf, #16088B, wallpaper**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Farmor, #32 160-1, curtain fabric,** white—Clarence House (T), 979 Third Ave., New York 10022. **Modane Texture, #38094.01, fabric on chairs, Shades of Green**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Antique Swedish tall case clock, ceramic hen, ceramic rooster**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Pair of pressed glass candlesticks, crystal compote**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Flosse place mats,** white; **blueberry napkins**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Etched blown-glass Champagne and water glasses from Sweden;** wineglasses also available—Pierre Deux (R), 870 Madison Ave., New York 10021.

●*Pages 50 and 51:* **Spencer Rose, #5044-1, curtains and sofa fabric,** cream; **Ivana, #5012-1, tufted club chair fabric,** red—Rose Cumming, Ltd. (T), 232 E. 59 St., New York 10022. **Keswick Lace, #863030, undercurtains,** ivory; **curtain trim,** #T85 1806—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Ondine, #8746, fabric for slipper chair and table skirt,** beige—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Johanna, #HCF-211-B-01, fabric on desk chair,** blue on white—Hinson Co. (T), 979 Third Ave., New York 10022. **Jade rag rugs,** 5 by 8 feet—ABC Carpet (R), 881 Broadway, New York 10003. **Antique painted cupboard; antique painted desk; desk chair, Gustavian reproduction; antique coffee table; silver candlesticks**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Lusterware pitcher**—Ages Past (R), 1030 Lexington Ave., New York 10021. **Antique lamp with green glass shades, matching table lamps, white pierced-ware dish, Staffordshire lady and dog figurine, brass scale flower holder; birdcage, crystal and bronze box**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Nineteenth-c. horse oil painting; chintz pillows,** pair—R. Brooke, Ltd. (R,T), 960 Lexington Ave., New York 10021. **Ram's Head painting by Peter Gaal,** 1785-1819, 11-1/2 by 13-1/2 inches, oil on canvas; **cow's head painting by Anton Mauve,** Dutch 1838-1888, 18 by 21-1/2 inches, oil on canvas—Chamberlin Gallery (R,T), 138-1/2 E. 80 St., New York 10021. **Red and white pleated candle shades,** pair—Cherchez (R), 864 Lexington Ave., New York 10021.

●*Pages 52 and 53:* **Patchwork Chintz, #6902, curtains**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Lizzie Lace, #833020, lace curtains,** 100-percent cotton, bone; detachable border—Lee Jofa, Inc., 979 Third Ave., New York 10022. **Chloe Woven Texture, #6316.01-11, fabric on bench,** Dusty Rose and Wine—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Bed** painted by Graham Smith, 114 E. 13 St., New York 10003. **Pleated lampshades, John Hill floral engravings, blue and white candlestick lamp, 11-inch-round laminated red and white tray, upholstered slipper chair**—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Antique painted chest of drawers, crystal wall sconces, painted oval Victorian table, silver candlesticks**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Original 18th-c. American chintz quilt,** signed, king-size, perfect condition—Margot Johnson Gallery (R), 18 E. 68 St., New York 10021. **Heart-shaped bandbox**—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Beaune Weave, #864675, dressing table stool fabric,** water blue; **Carlisle Cord, #T85 1006, trim**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10021. **Carla pink and white striped Anachini sheets:** queen set, 1 flat sheet, 1 fitted sheet, 2 standard pillows; white pillows with pink scalloped edge, 26-inch European square for boudoir pillow, all 100-percent cotton—Barneys New York (R), Seventh Avenue at 17th Street, New York 10011. **Salon queen-size cotton/poly blend dust ruffle**—Laura Ashley (R), 714 Madison Ave., New York 10021; (800) 223-6917, call for nearest store. **Antique lace runner**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Lace runner on dresser, embroidered boudoir pillow**—Cherchez (R), 864 Lexington Ave., New York 10021. **Silver brush and comb, silver-topped crystal bottles**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Cranberry glass,** set—John Rosselli International Corp. (R), 523 E. 73 St., New York 10021.

●*Pages 54 and 55:* **Ulverston, #32700-3, valance fabric,** brown; **Landseer, #32 649-1, sofa fabric,** taupe; **La Mirage, #32618-5, chair fabric,** café au lait—Clarence House (T), 979 Third Ave., New York 10022. **Thistle Sheer Curtains #70230.04,** white—Brunschwig & Fils (T), 979 Third Ave., New York, NY 10022. **Aldrich, #CDW-706-R-48, chair fabric,** red—Hinson Co. (T), 979 Third Ave., New York 10022. **Hunting scene rug,** 3 by 5 feet—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Red and white print chintz pillows,** pair—R. Brooke, Ltd. (R,T), 960 Lexington Ave., New York 10021. **Mirror, wooden candlesticks,** pair; **antique wooden frames, twisted brass candlestick**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., New York 10028. **Woven white porcelain basket**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021.

KINSHIP WITH HER GARDEN

●*Pages 56 and 57:* **English needlepoint bench,** c. 1860; **William IV painted work table,** c. 1830; **antique backgammon set; green cabbage,** c. 1800—Bardith (R,T), 1015 Madison Ave., New York 10021. **Paisley throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Fabrics from Colefax and Fowler:** Tree Poppy chintz, #32130/1; Dalmation cloth on couch, #32530/13—Clarence House (T), 979 Third Ave., New York 10021.

SUITING HIS FANCY

●*Pages 62 and 63:* Howard Kaplan's French Country Store (R), 35 E. 10 St., New York 10003. Howard Kaplan's French Country Store, Fashion Mall, 8702 Keystone Crossing Drive, Indianapolis, IN 46240. *Lower left:* **Custom-made tufted love seat,** $1,850; **Monceau fabric,** 100-percent cotton, 54 inches wide, 14-inch repeat, $24.95 per yard; **matching pillows,** 30 inches square, $140 each; **Elysees geese lace ruffle,** 12 inches wide, $12 per yard, also 24 inches wide, $18 per yard; **handmade hooked bunny rug,** 100-percent cotton, $40; **polished iron and brass coffee table,** base only, $975; **19th-c. Chinese baluster lamp,** $1,250; **custom-made silk shade,** $425; **Victorian tilt pitcher and bowl,** $1,450; **collection of antique Continental and Staffordshire pottery,** $300 to $900. **Concord Street, #10, Woodard Weave rug,** 4 by 6 feet, $286 ($11 per square yard)—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. *Right:* **Josephine queen-size iron bed,** $1,800; **Tuileries canopy,** curtain fabric, 100-percent cotton toile, $24.95 a yard; **Elysees lining fabric and Elysees and Tuileries patchwork duvet cover,** 100-percent cotton toile; **Boulogne curtain trim,** $24.95 a yard; **ottoman,** $1,150; **chair,** $1,600; both reproductions; **handmade hooked lamb rug,** 100-percent cotton, 20 by 40 inches, $40; **blue rosette picture hanger,** $40; **animal paintings:** duck, $285; sheep, $975; **antique 18th-c. French Louis XV occasional tables:** rectangular table, $2,850; square table, $1,650; round table, private collection; square table, $1,450; **Louis XIII-style sand-cast brass chandelier,** $4,800; **Italian majolica blue and white lamp,** $1,250; **Victorian sewing basket,** $1,850; **antique lace table scarves,** $125 each; **Victorian silver picture frames:** small, $300; large, $425; **Victoriana pitcher,** $450; **antique doll and tea set,** private collection; **candlestick lampshade and slide,** $65; **Victorian lace pillow shams,** $225 each; **antique English chintzware bowls on bureau:** small, $85; large, $125; **Rouen urns with handles,** 18th c., private collection; **oval platter,** 19th c., $275 (large one, not shown, $380); **Italian mustard pot,** 18th c., private collection; **Delft flared vases,** 19th c., private collection; **English 19th-c. transfer ware platter,** $850; **late-19th-c. English transfer ware round platter,** $375; **smaller transfer ware round plate,** $125; **Italian majolica square vase,** $125; **brass lamp and antique clock,** private collection—Howard Kaplan's French Country Store (R), 35 E. 10 St., New York 10003. **Melon Patch blue and white quilt,** c. 1930, $1,100; **Concord Street, #10 rug,** 6 by 12 feet, $792; ($11 per square foot)—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Yellow mohair throw,** $170—Sweet Nellie (R), 1262 Madison Ave., New York 10028.

A FRESH TWIST ON TRADITION

Interior design: Carolyn Guttilla, PO Box 670, Locust Valley, NY 11560. Architectural restoration of house by R. Michael Brown Design Assoc., Inc., 175 W. 72 St., New York 10023.

●*Pages 64 and 65—Top:* **Lady of The Garden wooden garden ornament**—Twigs (R), 399 Bleecker St., New York 10014. *Bottom:* **Hand-painted floor**—Red Hen Sign Co., PO Box 314, Amenia, NY 12501. **Queen Anne folding table,** #9000-003—Thomasville Furniture Industries (M), PO Box 339, Thomasville, NC 27360. **Handmade painted six-drawer cupboard by Stephen Whittlesey,** 76 by 54 by 14 inches deep; similar cupboards start at $3,000; available through Stephen Whittlesey, (617) 362-4705; Gallery Naga (R), 67 Newbury St., Boston, MA 02116; Umbrello (R), 8607 Melrose Ave., Los Angeles, CA 90669; The Gallery at Workbench (R), 470 Park Ave. South, New York 10016. **Salmon fruit plates in cupboard:** dinner, #S1782, 4 for $125; dessert, #S1780, 8 for $135; bowls, #S1781, 8 for $150—Mottahedeh New York (M), 225 Fifth Ave., New York 10010; available at fine department stores. **Green and turquoise pottery bowls; candlesticks; antique wooden ball on pedestal,** $280—Millerton Station Antiques (R), Railroad Plaza, Millerton, NY 12546. **Steel café chairs**—Ann-Morris Antiques (T), 239 E. 60 St., New York 10022. **White floor lamp,** #6000, 54 inches high—George Kovacs (R), 330 E. 59 St., New York 10022. *Right:* **Sofa,** #890-7, 82 by 37 by 35 inches high, $1,440; **mahogany butler's tray table,** #14531-105, $430; **mahogany sofa table #1453-705; tufted armchair,** #410, $730; **smooth-back swivel chair,** #308, $600; **wood-frame chair,** #510, #84A frame finish, $400—Thomasville Furniture Industries (M), PO Box 339, Thomasville, NC 27360. **Fabrics:** Mezzo #32 peach on sofa, 54 inches wide, 51-percent linen, 49-percent cotton, $22 per yard, Linen Express collection; Malibu #32 peach on frame chair, 54 inches wide, 51-percent linen/49-percent cotton, $22 per yard, Linen Express collection—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Cotton Baskets, #17,** brandied peach, in **swivel chair,** 100-percent cotton, 54 inches wide, $28 per yard—P/Kaufmann, Inc. (M), 261 Fifth Ave., New York 10016. **Antique wooden trellises,** c. 1920s, $650 per pair—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Antique dove hat rack**—Susan Parrish (R), 390 Bleecker St., New York

(Continued on page 102)



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PRODUCT INFORMATION

Continued from page 101

10014. **Antique wooden column,** 2 for $600—Millerton Station Antiques (R), Railroad Plaza, Millerton, NY 12546. **Antique birdcage**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **Copper-topped table with split-maple base,** $800—Daniel Mack of Rustic Furnishings (M), 3280 Broadway, 3rd floor, New York 10027; catalog, $3. **Faux finishes on wooden valances and mirror frames** painted by Barbara Fierberg—Barbara Fierberg, 2 South Country Rd., Bellport, NY 11713. **Large scallop platter**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Large Aalto vase,** #130323600, 14 inches high, $325—Iittala (M), 175 Clearbrook Rd., Elmsford, NY 10523; write for nearest store. **White mohair throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128.

●*Pages 66 and 67—Top left:* **Square Manor House lamp table,** 16931-265, 20 by 20 by 24 inches high, Thomasville Replicas 1800 Collection, $310—Thomasville Furniture Industries (M), PO Box 339, Thomasville, NC 27360; write for nearest store. **Antique house** (made to be put under Christmas tree), early 20th c., $275—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. *Right:* **Chair,** #470, $660; **ottoman,** #100, $240—Thomasville Furniture Industries (M), PO Box 339, Thomasville, NC 27360; write for nearest store. **Four Square, 604295, fabric,** 54 inches wide, sea mist, $26 per yard—Waverly (M), 79 Madison Ave., New York 10001; (800) 423-5881, call for nearest store. **Sheets:** Esprit Bed & Bath—WestPoint Pepperell (M), 1221 Avenue of the Americas, New York 10020. **Antique tulip appliqué quilt**—Susan Parrish (R), 370 Bleecker St., New York 10014. **Antique 18th-c. French screen,** $3,800—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **Hand-dyed handwoven wool runner,** available in custom colors and patterns, $60 per square foot—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021. **Faux finish on mirror**—Barbara Fierberg, 2 South Country Rd., Bellport, NY 11713. **Antique teddy bear and chair**—H & E Antiques (R), Railroad Plaza, Millerton, NY 12546. **Antique washstand,** $185; **botanicals, green pitcher, alligator bag, throw**—Millerton Station Antiques (R), Railroad Plaza, Millerton, NY 12546. **Noguchi Akari triangle lamp,** $65—D. F. Sanders & Co. (R), 386 West Broadway, New York 10012. **Barbara Eigen fennel pitcher, antique hatboxes**—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Straw suitcases**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Brass swing-arm floor lamp,** #4354—George Kovacs (R), 330 E. 59 St., New York 10022.

●*Pages 68 and 69:* **Wing chair, #515, with wide stripe,** 31 by 34 by 43 inches high, #84A finish, $720; **wing chair, #524, with narrow stripe,** $680; **ottoman, #162,** 28 by 21 by 16 inches high; **Pittsfield Square cocktail table,** #16931-150, The Replica's 1800 Collection; **Entertainment center,** #16941-870, The Replica's 1800 Collection, $1,900—Thomasville Furniture Industries (M), PO Box 339, Thomasville, NC 27360. **Fabrics:** Malibu #5 with wide stripe, and Morocco #5 with narrow stripe, 51-percent linen/49-percent cotton, 54 inches wide, blue, Linen Express collection, $22 per yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016; write for nearest store. **Blue-painted child's chest,** as side table, $685; **antique wood box,** as planter—Susan Parrish (R), 390 Bleecker St., New York 10014. **Antique prints, magnifying glasses, brass tray, telescopes, blue bowl**—Millerton Station Antiques (R), Railroad Plaza, Millerton, NY 12546. **Framed matchbook collection,** dates from the 1930s, $575—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Garden bench,** sugar maple with cedar plank seat, $900; **twig table with wood top,** $500—Daniel Mack of Rustic Furnishings (M,R), 3280 Broadway, 3rd fl., New York 10027; catalog, $3. **Mohair throw,** $350, available in custom colors; **hand-dyed, hand-colored wool rugs** (two shown, layered on top of one another), available in custom colors and patterns, $60 per square foot—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021. **Antique wooden dog head**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **Nindo table lamp** designed by Alita, gray/black, $200—Dansk Lights Inc. (R), 200 N. Dixie Hwy., Fort Lauderdale, FL 33305; catalog, $6.50. **Small lady pitcher**—H & E Antiques (R), Railroad Plaza, Millerton, NY 12546. **Miniature eucalyptus wreaths,** $75—Twigs (R), 399 Bleecker St., New York 10014.

THE NEW RUSTICS

●*Pages 70 and 71:* **Taos trastero,** $2,095; **Nomad roll pillows,** $95 each; **Nomad square pillow,** $115; **plank chair,** $425; **Sotel pink basket,** $16 (other sizes available); **Robert Phinney multicolored pitchers:** small $26, large $30; **Camani rugs on wall and on pillow,** 40 by 76 inches, $68 each; **Kiva ladder,** other finishes and sizes available, $204; **Gary Stuber lamp with handmade paper shade,** $240—Zona (R), 97 Greene St., New York 10012. **Headboard with natural and painted willow twigs** by Arnie Fuog, queen-size, other sizes and colors available, $1,150—Cottonwood (R), 3461 Sacramento St., San Francisco, CA 94118. **Handcrafted slit-maple coffee table with burnt legs and copper top,** 24 by 24 by 15 inches high, $800—Daniel Mack of Rustic Furnishings (M), 3280 Broadway, 3rd fl., New York 10027; catalog, $3. **Anasazi bed** (double), #602, weathered gray finish with burnished-tin headboard, light gray-washed finish, natural pine finish, other sizes, $1,150; **pole bench with ball turns,** #212, 54 by 28 by 38 inches high, natural finish; also whitewashed finish, $790; **coffee table,** #200, slat top, 34 by 34 by 15 inches high, natural finish; also whitewashed finish, $570—The Naturalist (M), PO Box 1431, Provo, UT 84601. **Taos painted side chair,** $240; **armchair,** $260; **Taos painted plant stands,** $210 and $250—Adele Lewis, Inc. (T,R), 227 W. 29 St., New York 10001. **Console table, #770-T, with travertine top,** 72 by 17 by 30 inches high, Dune Wash finish, other finishes, $1,390; write for nearest store—La Lune Collection (M), 930 E. Burleigh, Milwaukee, WI 53212; Bayberry (T), 200

Lexington Ave., New York 10016. **Spanish terra-cotta tiles,** #185, 12 inches square, $5.80 each—Country Floors Inc. (T,R), 15 E. 16 St., New York 10003-3104. **Fauge yellow vase,** #670, $75; **Cayenne green vase,** #619, $90; **small Cayenne yellow vase** (with flowers), #618, $55; **Vasque pink bowl,** #836, $129—Kostka of America, Inc. (M), 200 Lexington Ave., New York 10016; Orient East (R), 10 Mineola Ave., Roslyn Heights, NY 11577. **Handwoven Zapotec wool rug,** #23, Southwest Collection, $850—Suzanne Imports (M), PO Box 1337, Mill Valley, CA 94942.

● *Pages 72 and 73:* **Three-tier étagère,** #92, 36 by 14 by 45 inches high, $435; **plant stand,** #88, 17 by 17 by 34 inches high, $155; **chaise,** #18, 64 by 30 by 45 inches high, $380; call or write for information—Country Store (M,R), PO Box 17696, Whitefish Bay, WI 53217. **White birch coffee table with maple top,** 31 inches deep, 19 inches high, $950—Grant's (M), 47 Saranac Ave., Lake Placid, NY 12946. **Entertainment unit,** #580-CA, 39 by 26 by 79 inches high, Navajo finish #4; $3,317; write for nearest store—La Lune Collection (M), 930 East Burleigh, Milwaukee, WI 53212; Bayberry (T), 200 Lexington Ave., New York 10016. **Handcrafted oak dining table** by Brad Greenwood, peeled scrub oak legs and finished oak top, 36 by 52 inches, $750—Cottonwood (R), 3461 Sacramento St., San Francisco, CA 94118. **Handcrafted peeled sugar maple chair with upholstered seat,** $1,350—Daniel Mack of Rustic Furnishings (M), 3280 Broadway, New York 10027; catalog, $3. **Natural rattan rustic armchair,** #750501, $112; write for nearest store—Palecek (M), PO Box 225, Station A, Richmond, CA 94804. **Hoop settee,** #825, 50 by 36 by 26 inches deep, 30-inch arm height, 17-inch seat height, wheat finish, also natural bark, maize, driftwood, burntwood finishes, Lewis Creek Collection, $1,212—Flat Rock Furniture (M), R.R. I., Box 403A, Flat Rock, IN 47234; The Furniture Store of Crate & Barrel (R), 1045 Massachusetts Ave., Cambridge, MA 02138; Clark & Co. (R), 701 Sansome St., San Francisco, CA 94111; Barrows (R), 2301 E. Camelback Rd., Phoenix, AZ 85016; J. Arthur's (T), 200 Lexington Ave., New York 10016; Bruce L. Robertson Associates (T), Atlanta Decorative Arts Center, 351 Peachtree Hills Ave., Suite 207, Atlanta, GA 30305. **Pickled white Meadow Clover motif chair;** other pickled finishes, also natural bark, $600 including shipping—Amish Country Collection (M,R), RD5, Sunset Valley Rd., New Castle, PA 16105; catalog, $5 (refundable against purchase). **Geranium Chintz,** #13000/033, 100-percent cotton, made in Italy, 51 inches wide, $78 per yard—The Twigs (T), 5700 Third St., San Francisco, CA 94124; Buy Design (R), 2 Henry Adams St., No. 203, San Francisco, CA 94103. **White pine corner brackets,** #243, 11 by 6 by 3/4 inches, $12.25 each; white pine trim, #314, 3-1/2 by 48 by 3/4 inches, $14.99 for 4 feet—Classic Architectural Specialties (MO), 5302 Junius, Dallas, TX 75214; catalog, $3. **Green majolica pitcher,** $40; **antique majolica compote,** $1,800—Barneys New York (R), Seventh Avenue and 17th Street, New York 10011. **Antique English George Jones majolica plate,** c. 1880—KM Antiques of London (T), 979 Third Ave., New York 10022. **Miniature ivy topiary in rustic box,** #16-313577, $45; **painted white box,** #16-313585, also available—Gardener's Eden (MO), PO Box 7307, San Francisco, CA 94120-7307; catalog. **Antique quilt**—Judi Boisson (R); (212) 734-5844; by appointment; 89 Main St., Westport, CT 06880; 28C Job's Lane, Southampton, NY 11968. **Backdrop and floor painted by Ross Madole,** PO Box 4780CS, New York 10011.

A COTTAGE TALL

● *Pages 74 to 77: Architects:* Bohlin Powell Larkin Cywinski, 182 N. Franklin St., Wilkes-Barre, PA 18701; 1220 Investment Building, Pittsburgh, PA 15222-1712; 125 S. Ninth St., Philadelphia, PA 19107. Partner in charge: Peter Q. Bohlin, FAIA. Project manager: Margaret E. Bakker, AIA. Landscape architect: John P. Gutting, Church Hill, MD 21623. Interior designers: Anthony Childs, 1670 Wisconsin Ave. N.W., Washington, DC 20007; Bohlin Powell Larkin Cywinski, 182 N. Franklin St., Wilkes-Barre, PA 18701. Mechanical/Electrical: P.L. Frank Associates, 417 Gettysburg St., Pittsburgh, PA 15206. Structural: Utility Engineers, 37 N. Washington St., Wilkes-Barre, PA 18701. Builder: Berliner Construction Co., 1981 Moreland Parkway, Annapolis, MD 21401. **Operating windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Custom fixed windows, doors, cabinetwork**—Berliner Construction Co., 1981 Moreland Pkwy., Annapolis, MD 21401. **Tapered columns**—Somerset Door & Column Co. (M), PO Box 328, Somerset, PA 15501. **Painted tern metal roof**—Follansbee Steel (M), PO Box 610, State St., Follansbee, WV 26037. **Lighting**—Lightolier (M), 346 Claremont Ave., Jersey City, NJ 07305. **Stains**—Samuel Cabot Inc. (M), 1 Union St., Boston, MA 02108.

ENTERTAINING PLUS

● *Page 81:* **Gauze fabric**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. *Bottom left:* **Tabletop accessories designed by Patino/Wolf**—Geary's (R), 351 N. Beverly Dr., Beverly Hills, CA 90210; Material Possessions (R), 54 E. Chestnut St., Chicago, IL 60611; Material Possessions (R), 954 Green Bay Rd., Winnetka, IL 60093; D. F. Sanders & Co. (R), 952 Madison Ave., New York 10021; D. F. Sanders & Co. (R), 386 W. Broadway, New York 10021. *Top right:* **Wedding Basket with flutes and cake plates,** $150 to $160; **Picnic for Four with coordinated dinnerware, flatware, tablecloth, napkins, plastic wineglasses, mugs,** $225 to $250; **Wine and Cheese Basket for Two** with 2 wineglasses, cheese, cutting board with cleaver, napkins, wineglass caddy, wine bottle caddy, $140; for availability call New York, (212) 683-2280; California, (213) 747-9694; Atlanta, (404) 524-0132; Dallas, (214) 747-0770.

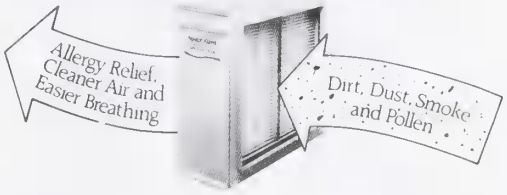
TABLES ALFRESCO

● *Page 86:* **Painted asparagus chairs with rush seats,** set of 4, $4,400; **hand-carved and painted rabbit step stool,** $1,650; **wood mustard box,** c. 1890, $69.50; **round**

(Continued on page 104)



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PRODUCT INFORMATION

Continued from page 103

cabbage leaf plate, $18.50—R. & R. Robinson Inc. (R), 1290 Third St. South, Naples, FL 33940. **Leaf plates** by Mottahedeh, $90 each; **yellow-handled flatware by Siecle,** $10 a piece; **multi-stripe tablecloth** by Le Jacquard Francais, $106; **green linen napkins** from Jane Wilner, $8 each—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Shakers,** $10.50 per set; **Zombie tall glasses,** $5 each—The Good Life (R), 370 13 Ave. South, Naples, FL 33940. Centerpiece by Allyn French. Landscaping by David Workinger.

●*Page 87:* **Mirrored votive lights,** $35 and $40; **shell footed salad bowl with silver rim,** c. 1890, $475; **white English footed tub,** $250; **Italian Ionic capital garden seat,** $475—R. & R. Robinson Inc. (R), 1290 Third St. South, Naples, FL 33940. **Pillivuyx fish plates,** $13; **blue-handled flatware by Siecle,** $20; **etched wineglasses,** $12—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Peach and white stripe napkins,** $4—Gattle's (R), 1250 Third St. South, Naples, FL 33940. **Classic Shell knives;** Heirloom Stainless, 5-piece place setting, $45—Oneida Silversmiths (M), Oneida, NY 13421. **Sweetwater tablecloth fabric,** 100-percent cotton, 54 inches wide, blue, $25.95 per yard—Waverly (M), 79 Madison Ave., New York 10016.

WINE AND GOOD SPIRITS

●*Page 88:* **Multicolored napkin**—Barneys New York (R), 106 Seventh Ave., New York 10011. *Right, top to bottom:* **American Bellflower pitcher,** 8 inches high, 1-quart capacity; **handblown blue swirl bottle,** 7-1/2 inches high—The Metropolitan Museum of Art, 255 Gracie Station, New York 10028. **Pinched carafe**—Sointu (R), 20 E. 69 St., New York 10021.■

JULY 4TH, FAMILY STYLE

Continued from page 92

2 tablespoons all-purpose flour
Pinch salt
2 quarts milk
1 cup heavy cream
1 teaspoon vanilla

☐ In a bowl whisk together eggs, sugar, flour and salt until pale yellow and creamy. Set aside.
☐ In a large saucepan, scald milk. Add egg mixture and cook, whisking constantly, until mixture is thickened and coats the back of a spoon. Do not let mixture boil. Remove from heat. Stir until well mixed. Let cool thoroughly.
☐ Stir in heavy cream and vanilla. Freeze mixture in ice-cream maker, according to manufacturer's instructions. Serves 12.

FROZEN CUSTARD
(Microwave/freezer version)

3 eggs, beaten
1/3 cup sugar
2 cups milk
2 teaspoons vanilla
Pinch salt

☐ In a medium microproof bowl, whisk eggs and sugar together.
☐ In another microproof bowl, heat milk on high 4 minutes, or until scalded (see note). Whisk milk into egg mixture.
☐ Heat mixture on high, uncovered, 8 to 10 minutes, stirring after 5 minutes. (In a 650-watt oven cook 1-1/2 to 2 minutes, stirring every 30 seconds.) When mixture coats the back of a spoon, remove from oven.
☐ Mix in vanilla and salt.
☐ Pour mixture into a shallow pan and place in freezer. Freeze 3 to 4 hours, stirring occasionally. Serves 3 to 4. This smaller yield is perfect for a more intimate celebration. (*Note:* Recipe tested in a 500-watt oven. If your oven has higher wattage, shorter cooking time is necessary.)■

PERSONAL VIEW:
CREATIVE ENERGY

Continued from page 43

The Ohrbachs' carriage house in New York State combines things Barbara Ohrbach loves in the same original way. Following her interests, flowers dominate but don't overwhelm: There are bouquets in vases and dried petals in bowls, printed and woven blossoms on cushions, bedspreads and the Aubusson carpet, and, of course, fresh flowers in the garden.

The Ohrbachs added a porch to take advantage of the view and transformed a cement driveway into a terrace that's fragrant with fresh herbs. They stripped the walls of their dark papers and scraped the floors, but made few interior structural changes. The overall effect is delightful without being cloying, efficient yet gracious—like Mrs. Ohrbach. She has made the house hers without undermining its original character.

"I don't set out to decorate," she emphasizes. "I don't say, 'I'm going to do this room.' I try to make a happy place to live in for myself and my family." But how does it all come together? "On my travels I buy what I can't live without and then find a space for it," she says. "I just keep moving things around. Mel thinks everything in the house should be on roller skates."

What makes it all work—her life, her shop, her home—is a strong point of view, a surety of self that has come from testing ideas and rejecting those that she doesn't feel comfortable with. Take her approach to cooking, for example. "It took me twenty years to realize I don't love to cook, *per se*," she says. "I love to serve and eat delicious food. Now I just try to find easy recipes that use fresh things that can be beautifully presented." One of her books, *A Token of Friendship*, puts her food philosophy in print. She's collected recipes for simple-but-sure favorites, like the best pound cake, the best vegetable dip. "I want things that are foolproof," she says. "I don't have time in my life for mistakes!"■

Writer ELIZABETH GAYNOR

PERSONAL VIEW:
KINSHIP WITH HER GARDEN

Continued from page 61

Thus, after the couple cleared the weedy underbrush out of an old oak grove where mountain laurel grows, they added only white shrubs—azaleas and rhododendrons—and white narcissus. The deep flower borders contain a few old-fashioned garden favorites in a limited sweet palette

and make a strong visual statement with sheer quantity.

Spelling out her interior design philosophy, Isabel Fowlkes says: "I like beautiful, not necessarily costly things, used suitably and harmoniously and not in excess—that to me is elegance. Part of elegance is finding what will do the trick and knowing when to stop. I was talking about this with Robert Jackson recently. He does decorative painting for me, among many clients, and I told him that he knew exactly when to quit when he was marbleizing. Some people don't, and the result looks awful."

Another foundation stone in Mrs. Fowlkes's style is comfort. "If a room isn't comfortable, it isn't used," she says. "To be inviting, a room must be warm and thoughtful."

The practical side of thoughtfulness—exemplified in the Fowlkeses' country living room—includes comfortable seating; comfort for the eyes with adequate light; handy places to put things "so you don't have to balance your drink on your knee." Furniture arrangement is critical to comfort, and in the Fowlkeses' house this took time to perfect.

Now the entire living room invites varied easy use, but in its original scheme, "half the room was Siberia," says its designer. She had placed twin sofas opposite each other, close to the fireplace, leaving a good deal of the room wasted. Rethinking the plan, she arranged the two big pieces in an L, filling in the third side with a wing chair and a Windsor chair, and the fourth side with a big leather-upholstered fireplace fender that guests love to perch on.

She recently added a large desk, which stands behind a sofa and gains daylight from the new French doors. (The doors were installed in place of the misguided and leaky postmodern glazing the couple had found there.) Here Mr. Fowlkes can spread out his wine-cellar records or rough out plans for a greenhouse they are dreaming of "and not have to tidy them up—the ultimate comfort," the designer says.

Mrs. Fowlkes thinks that interiors should be as fluid as gardens. The latest living room piece is a leather screen found in London a year ago. The couple loved its fern and ivy stenciling and knew it would suit their garden-theme house, but where would they put it?

On its arrival in Connecticut, the screen immediately found its place as a divider between the seating group and the eight-person dining table. The sense of warmth and enclosure is enhanced in both areas. The thoughtfulness grows.■

Writer ELAINE GREENE



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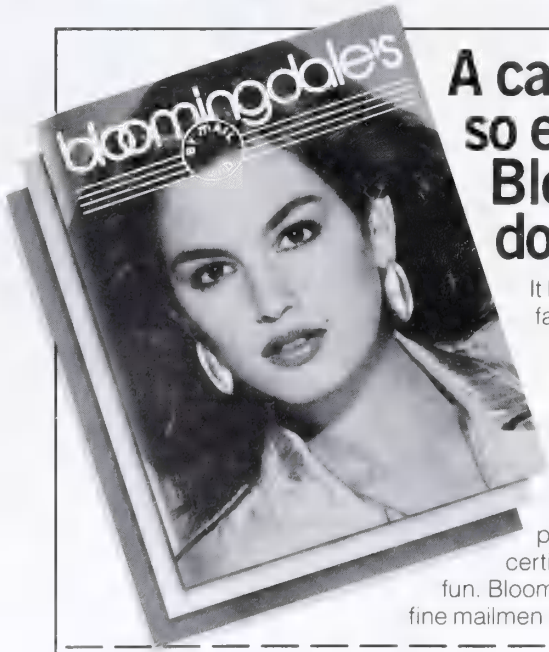
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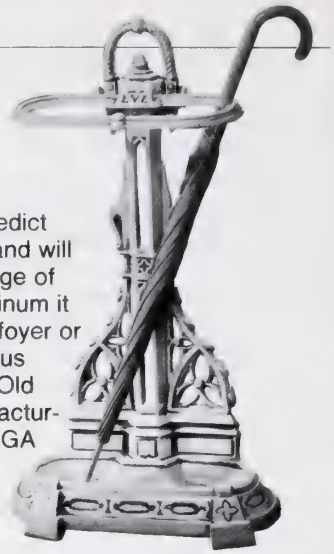
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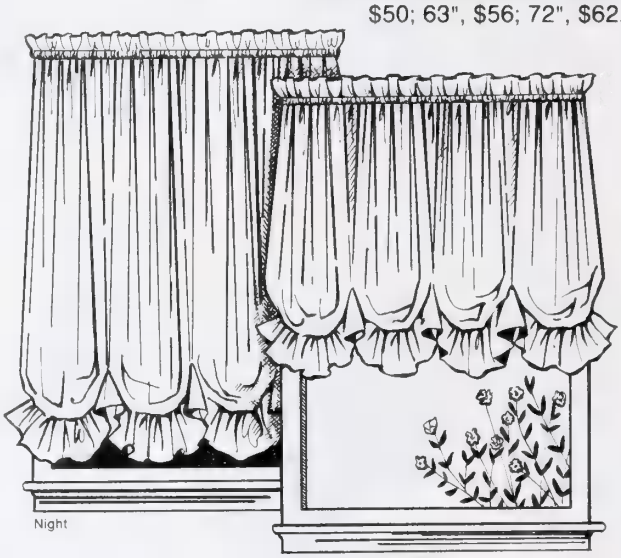


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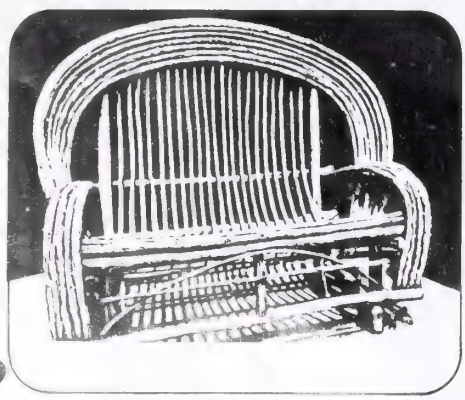


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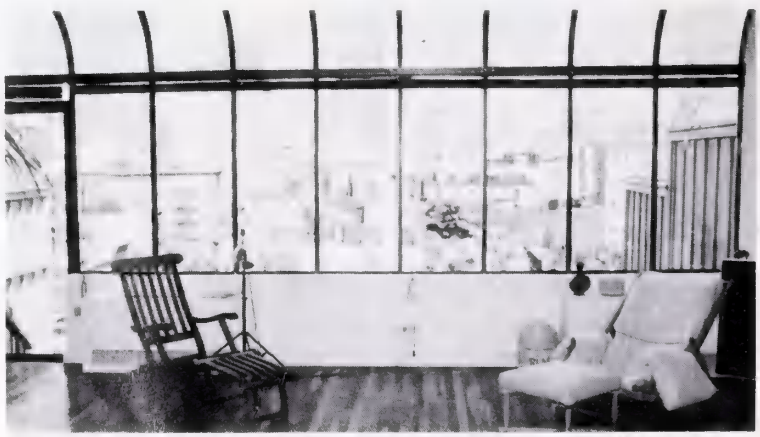
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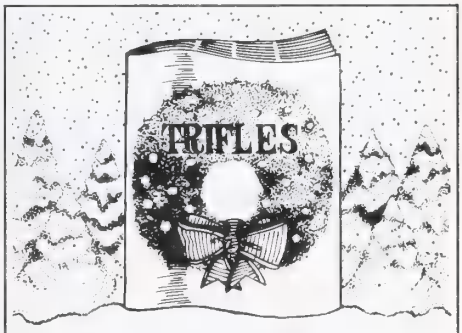


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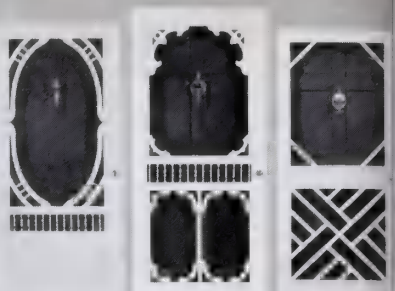
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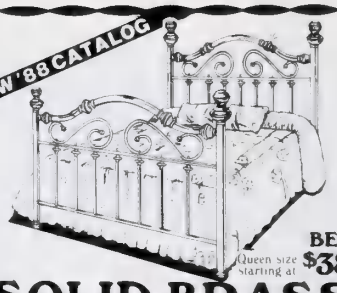
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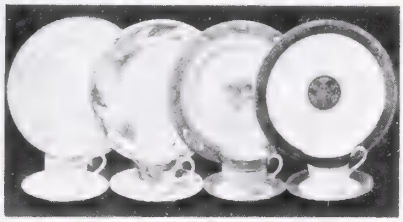


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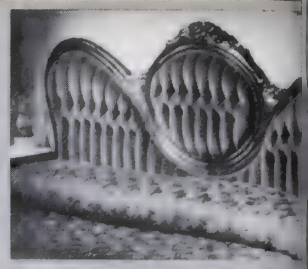
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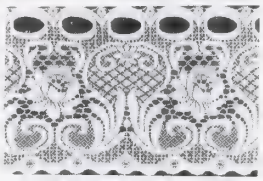
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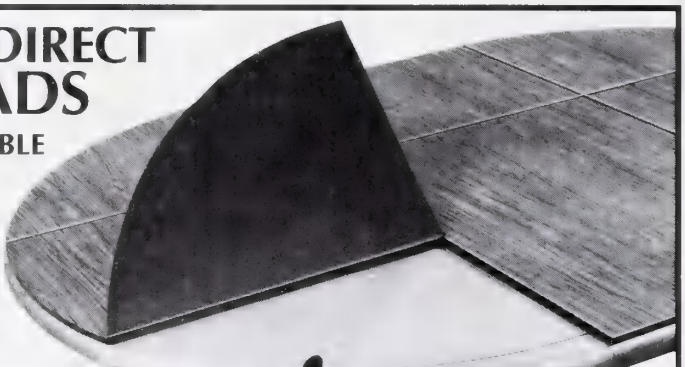
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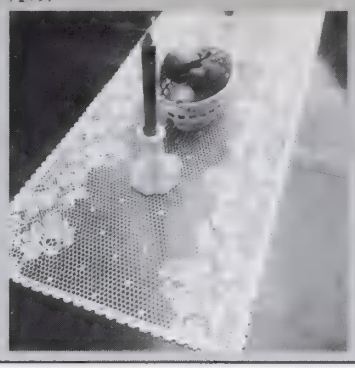
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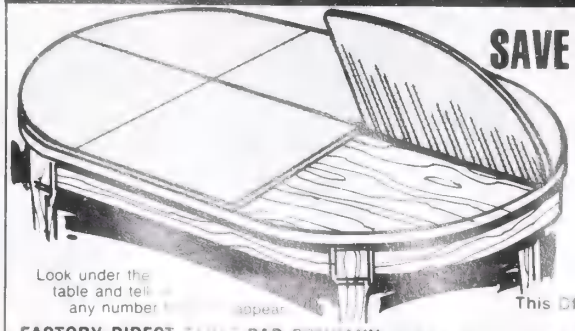
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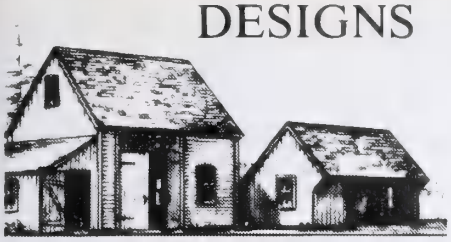
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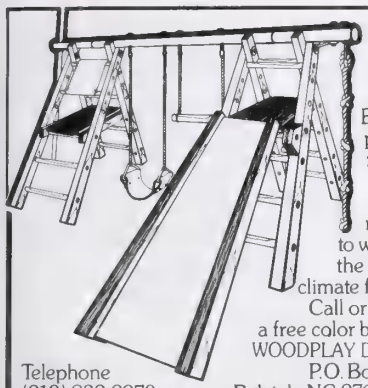
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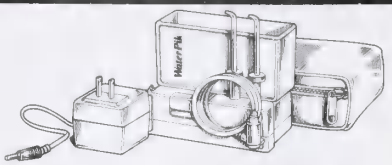
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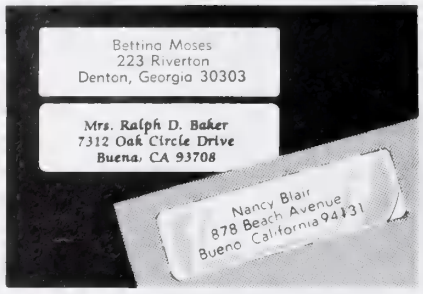
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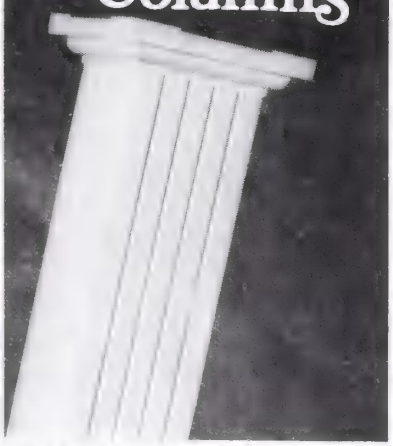
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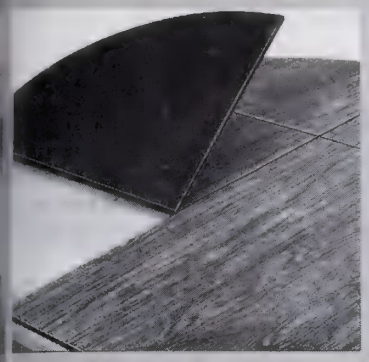
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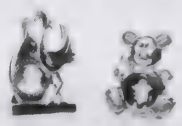
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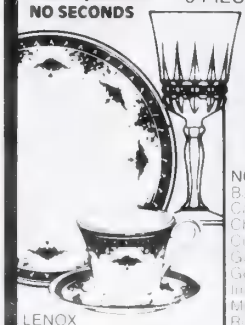
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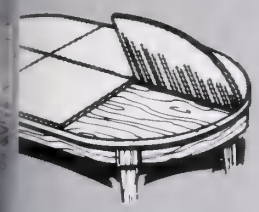
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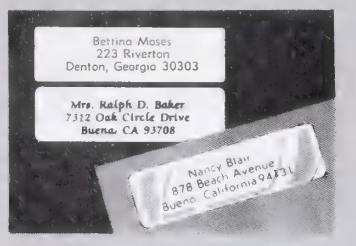
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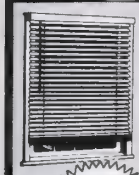
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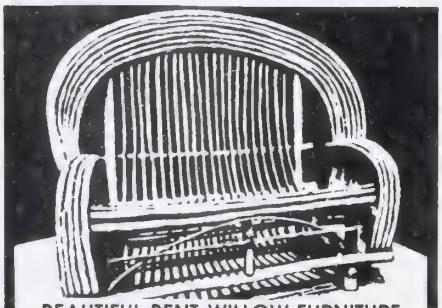
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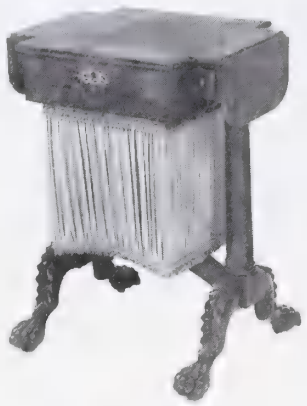
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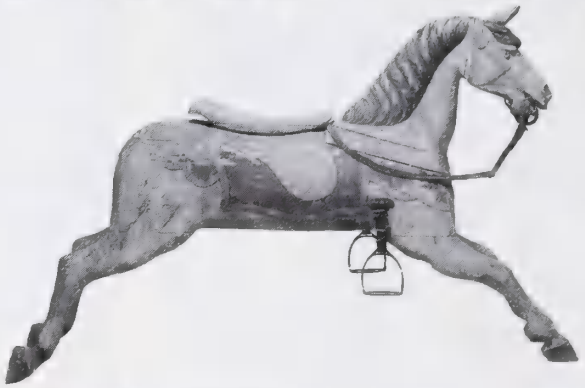
By RALPH and TERRY KOVEL

☐ **My mahogany table has a lift top. Just below it hangs a bag that swings forward from a wooden frame. The feet are carved, and the rest of the table is plain. When was it made?**
—K.T., Nepanee, Ont., Canada



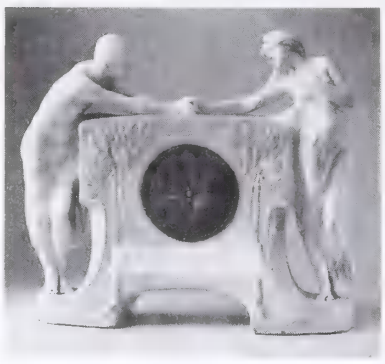
Your sewing table was made in the Federal style, which was popular about 1815. Earlier sewing tables can be distinguished by their smaller legs; later ones, by their larger tops and heavier legs. The acanthus carved legs and the paw feet of your table are indications of the high quality of the piece. The idea of a special table to hold needles, thread, scissors and the fabric needed for an evening's sewing originated about 1800. Until the 1860s this type of table featured a bag to hold fabric. After that, tables were made with a deeper top section to hold fabric. Because textiles disintegrate with age, many original fabric bags have been replaced. Your table is not worth less if the bag is a replacement. If it was made in 1815, the table is worth $4,000 to $5,000. This form of sewing table is rarely reproduced.

☐ **How can I tell if this is a good carousel figure or a great carousel figure? My almost-life-size wooden horse has faded, but it still has the original paint, leather stirrups and reins. It is missing a tail. How much is my horse worth? —M.O., Chicago, Ill.**



Carousel horses that have been totally stripped of paint and correctly restored bring the highest prices. The quality of craftsmanship also factors into the price. The horse should be lifelike, with a strong face, flowing mane and realistic rounded body. Your horse has the simplest mane possible. The best horses have manes with curls carved in such detail that locks of hair can be seen; the tail may be carved or of horsehair. The missing tail on your horse was probably horsehair. The record price for a carousel horse is $57,200. Yours is worth more than $3,000.

☐ **My 16-inch-high clock is in a pale green and cream colored porcelain case. The back is marked "Friederich Goldscheider, Wien." Can you tell me the age and history of the clock?**
—E.S., Austell, Ga.



The Goldscheider family made ceramics for several generations in three countries. The family firm was founded in Vienna, Austria, in 1855, and is still in business. During World War II some of the family members left Austria and founded factories in England and the United States. Your clock was made in Vienna (Wien) at the original factory. The design dates from before 1897, when Friederich Goldscheider was the head of the firm. From 1897 to 1918, Regine Lewit-Goldscheider ran the company. By the 1920s the firm, then run by Friederich's sons, was producing high-style Art Deco figurines. A clock like yours, if working, is worth about $2,000.

☐ **My small teapot is very old. A note on the bottom says it was made in England about 1750. The pot is dark brown, and the handles, spout and decorations are cream-colored. Can you tell me whether my teapot is valuable? —J.M., Asheville, N.C.**



Your teapot has all the characteristics of a typical 18th-century English pot. Tea was very expensive, and a pot usually held about two cups. Your teapot is small and has a round body. The handle and spout look somewhat like tree branches. Many 18th-century bowls and pots were made of brown earthenware and had applied creamware decoration. Examine the inside of the pot. The holes at the base of the spout should be unevenly spaced. There should be 6 to 10 holes. Pots with many evenly spaced holes were made later. The bottom is probably not glazed. Brownware pots were made by many potters in the Staffordshire district of England. Your teapot is worth at least $2,000.■

Officially authorized by Shirley Temple...

THE SHIRLEY TEMPLE "Stand up and Cheer" DOLL

The first in a series of porcelain dolls capturing Shirley Temple in her most famous movie roles.

The Danbury Mint is pleased to announce the most exciting Shirley Temple doll in years – authorized by Shirley Temple herself! This fourteen-inch doll depicts Shirley Temple – dimples, smile, curls, ringlets and all – just as she appeared in the famous 1934 movie, "Stand Up and Cheer."

An abundance of bisque porcelain

The Shirley Temple "Stand Up and Cheer" Doll is lovingly crafted in fine imported bisque porcelain. In fact her entire upper body is formed of bisque porcelain, as are her legs and arms. Such an abundance of porcelain is unusual except in the most expensive collector dolls.

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Eyelashes, eyebrows, and lips are artfully painted by hand. Her hair – those remarkable curls and ringlets – are styled by hand.

She wears her most famous dress of all – white with red polka dots and dainty red trim. Notice the frilled petticoat undergarment, the ribbon around her waist and the matching red bow in her hair, and the famous "Mary Jane" shoes with white anklets.

An exceptional value

The Shirley Temple "Stand Up and Cheer" Doll is available at the attractive original issue price of $90 which may be paid in convenient monthly installments. This is a remarkable value when you consider that previously available Shirley Temple porcelain dolls have all sold at prices in excess of $200. You will receive a display stand at no extra charge. What's more, your doll will be accompanied by a personalized serially-numbered Certificate of Authenticity.

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The Shirley Temple "Stand Up and Cheer" Doll is available only from the Danbury Mint. Moreover, as a registered owner of this first Danbury Mint Shirley Temple doll, you will have the privilege – but not the obligation – of acquiring subsequent dolls in the collection with your matching serial number.

Please respond promptly

You need send no money now. Simply complete the Reservation Application and return it promptly. *Do reserve your doll today!*



Shown smaller than actual size of 14" in height.

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WHERE TO FIND IT

NAUTICAL ANTIQUES CAPTURE THE AURA OF THE SEA AND THE ATTENTION OF TREASURE HUNTERS

By SYLVIA SUNDERLIN

Marine antiques collectors have long known the lure of the sea—and the maps, ship models, furniture and scrimshaw that conjure images of heroic naval engagements and the perilous voyages of whaling ships. Whatever your interest—historical or purely decorative—you're likely to find "that perfect piece" among those offered by these specialists.



A 19th-century campaign chest from Quester Gallery; above it hangs "The Young America," an oil painting by Antonio Jacobsen.

John P. Cohen Antiques, 54 Maryland Ave., Annapolis, MD 21401; (301) 721-1420 or 263-8312—In happy proximity to the U.S. Naval Academy, Mr. Cohen's maritime antiques shop is stocked with ship models, marine paintings, watercolors and prints, plus various nautical instruments, lanterns and some ship's furniture. Shop hours are 10 A.M. to 5 P.M., Monday through Saturday; Sunday, noon to 5 P.M.

A & A Gaines, 40 Franklin St., Newport, RI 02840; (401) 849-6844—Alan and Amy Gaines's nautical antiques and furnishings are all from Northeast ports. They have ship models, clocks, telescopes and other instruments, and an exceptional collection of relics from the China trade—porcelain, furniture and silver. Shop hours are 11 A.M. to 5 P.M., Tuesday through Saturday, and by appointment.

Henry B. Holt, PO Box 442-21, Village Dr., Montville, NJ 07045; (201) 316-8883—Mr. Holt is an established specialist in marine oil paintings and watercolors, and deals in art of only the highest quality. He also has some rare ship models and exceptional figureheads. See his collection by appointment.

Samuel L. Lowe, Jr., Antiques, 80 Charles St., Boston, MA 02114; (617) 742-0845—Mr. Lowe, who began as a collector, has been an American marine antiques dealer for nearly 25 years. He is also a nationally known appraiser for museums. Within his shop are choice scrimshaw, American ship portraits, China trade paintings and porcelain, and ship models. Shop hours are 10:30 A.M. to 4:30 P.M., Monday through Friday; 10:30 A.M. to 4 P.M., Saturday (in July and August, though, the shop is closed on Saturdays).

Marine Antiques, Route 1, Drawer D, Wiscasset, ME 04578; (207) 882-7208—John Newton has an excellent general assortment of marine antiques. He has some instruments, carvings (such as figureheads and stern boards), scrimshaw and ship half-models, but paintings (both oils and watercolors) are his specialty. Shop hours are 10 A.M. to 4 P.M., Monday through Friday, and by appointment.

Nautical Antiques, Box 765, Dock Square, Kennebunkport, ME 04046; (207) 967-3218—John Rinaldi's exceptional stock of antiques includes superb scrimshaw and an occasional Napoleonic prisoner-of-war bone carving (carved by prisoners aboard ships during the Napoleonic Wars); marine paintings; and instruments, such as spyglasses and compasses. Viewing is by appointment only. Send $3 for an illustrated catalog.

Quester Gallery, "On the Green," PO Box 446, Stonington, CT 06378; (203) 535-3860—This gallery specializes in fine 19th- and early-20th-century maritime paintings; ship models; campaign furniture; scrimshaw and other carvings; and a variety of navigational instruments. The gallery is open 10 A.M. to 6 P.M., Monday through Saturday; 1 to 5 P.M., Sunday. A catalog is $12.50.

Joe Vallejo's Antiques & Nauticals, 1610 West Coast Hwy., Newport Beach, CA 92663; (714) 642-7945—Since 1971 Mr. Vallejo has been buying and selling exceptional marine oil paintings and watercolors of sailing ships. Here you'll find ship models and half-ships, navigational instruments, whaling ship memorabilia, sailor-made objects and more. Shop hours are 10 A.M. to 5:30 P.M., Tuesday through Sunday. He welcomes telephone inquiries and ships worldwide.

West Sea Company, 627 Fourth Ave., San Diego, CA 92101; (619) 239-4485—Rod Cardoza, whose ancestors were Portuguese navigators, specializes in museum-quality maritime antiques: marine art, including ship paintings in all media; ship models; 18th- and 19th-century navigational instruments; ship's furniture from various sources; and even furnishings created from old fittings and ship parts. Shop hours are 11 A.M. to 5 P.M., Tuesday through Saturday. Telephone inquiries are welcome, and the firm ships anywhere.■

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COVER PHOTOGRAPH:
Time was when colors were thought to be somewhat seasonal and decorating rules decreed that rooms had to be warmed up for winter, cooled down for summer. Now we find that summer colors—like the soft aquas and blues in this city apartment—lift our spirits year-round. See more of this apartment on page 42. Chair, O'Asian Designs Inc. Column table, Casa Stradivari. Photograph, Lilo Raymond.



35 Color Now



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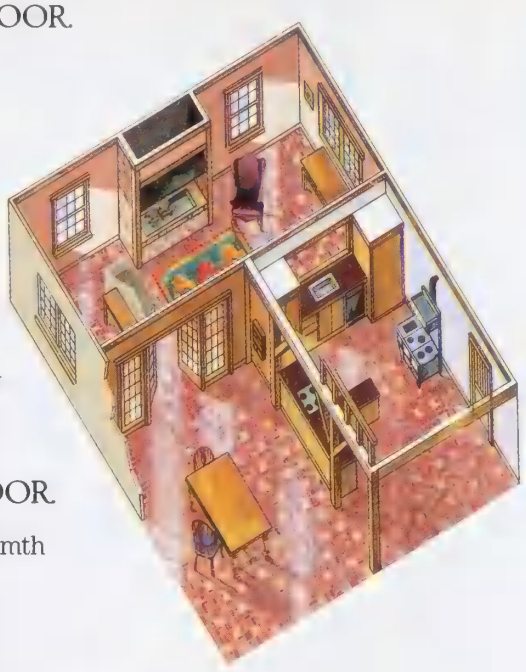
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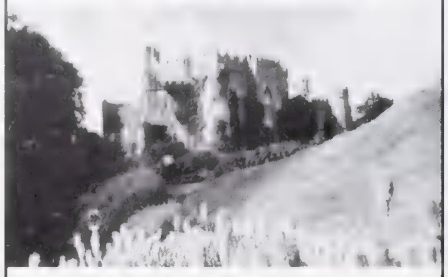
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LILO RAYMOND

It wasn't so long ago that wood was king and antiques dealers found painted furniture gathering dust in shop corners—unless, of course, it was stripped, in which case it practically walked out the door. That was in the 1970s, when the tone of the time was "back to nature" and we reveled in the beauty of wood and the warmth that its honey tones added to our rooms. But as the years went by, that vast sea of plain pine made us yearn for a spark of color. We took a second look at the paint finishes we'd dismissed as old and peeling and not worth saving. Gradually we came to appreciate the color and the patina that can be achieved only with generations of use and love. Instead of dunking that painted piece in the stripping vat, we brought it home and let it shine as the jewel in our decorating scheme.

To me, the appeal of old paint is that it gives any piece of furniture its own character—plus a bit of whimsy. Somehow a long-departed craftsman still manages to speak to us through his brushwork. And we have the pleasure of living with a piece of furniture that doubles as a work of art. It's no wonder then that as our appreciation of painted finishes deepens, we long to try a hand at painted effects.

The magic of paint is that it lets *you* be an alchemist and turn the humblest of objects into something precious. Three boards from a lumberyard can be turned into a screen that resembles inlaid wood or tortoiseshell. A plain pine cupboard can become a luminous-blue fantasy with genre scenes on the inside of a door, like the scene shown, rendered by Isabel O'Neil Studio/Workshop instructor Cathy Last, in consultation with decorator Mario Buatta. When it comes to painted finishes, whatever you imagine is possible. Not only that, you don't have to be a real "artist" to wield your brushes. Even I, who wouldn't attempt a landscape painting, can become accomplished at faux-marbling. All it takes is training—and, of course, perseverance.



In our high-tech times, learning to master—and I mean "master" in the Renaissance sense of the word—a craft like painting furniture is something of an anachronism, a point that came home to me when I visited The Isabel O'Neil Studio/Workshop in New York City. Kakia Livanos, the school's guiding light for a decade, explains that "beginning a course here is like learning to garden. You have to be on your knees a whole lot, and nothing blooms tomorrow." While one can learn shortcuts to creating faux walnut or other painted effects, what impressed me about the Isabel O'Neil school is that students weren't there just to learn one quick skill. They wanted to *understand* color, to explore the parameters of surface design, to learn more about period furniture and what sort of detail was appropriate to what sort of piece. But most of all they were there to learn about themselves. These days, the chance to immerse oneself in a serious study is truly rare. Yet the rewards are enormous. Decorator Carolyn Guttilla, who has been taking classes at the studio for three years, tells how she'll come back from a museum exhibit or a gallery and find she's noticing details she's never seen before. "I've begun to understand color in a deeper way," she says, "and to really analyze what goes into making a certain blue or yellow."

I think one of the hardest lessons to learn in mastering any craft, whether it's painting furniture or indeed decorating, is how to be self-critical. Kakia Livanos says that whenever she completes a design for a piece of furniture, she hangs it up opposite a mirror and just lives with it for a few days. "Even if I feel that it's good, I *know* there's a way to make it better," she says. By looking at it in a mirror, she's able to be a stranger to her work and search for flaws dispassionately. "Learning to be the best you can be is a matter of constantly questioning what you've done," she says.

To me, it's incredibly refreshing to see the resurgence of fine craftsmanship and the enormous pleasure that people are getting from mastering the art of the painted finish. But more than that, I'm heartened by the ever more creative ways that painted finishes are being used in decorating, because, quite simply, they add an enormously vital and personal quality to a room.

Paint offers us a chance to create our own individual rainbows, to dream up a wall treatment we'd never find in a wallpaper book, to add the surprise of a trompe l'oeil area rug to a floor or to dress up a cupboard with playful polka dots (like the one on page 73). The only limit is your imagination. I hope this issue inspires you to get out your paintbrushes and add a vibrant dose of color to your life.■

JoAnn Barwick

JoAnn Barwick
Editor



How to tell if you have a fork stuck in your arm.

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THE WELCOME RETURN OF PEACHES AND YELLOWS

By MARK HAMPTON

In the last 25 years or so, we have seen a lot more yellow and peach in decorating than we used to. Thank heaven these delicious and useful colors are back in the palette. I wish color were an area of design immune to passing fancies and prejudices, but some of our colors do slip in and out of fashion.



Sunny yellow walls and a yellow-background chintz, along with soft blue and green, set off dark, glowing English antiques in a Louisiana house decorated by Mark Hampton.

Yellows and peaches were for years not deemed "important colors." Even when I was a child 40 years ago, yellow was considered undignified and lacking in richness. Its more sedate cousin, gold, was the color one used for significant rooms. Yellow was thought of as suitable for children's rooms or kitchens. In the book on 18th-century decoration that John Cornforth wrote with John Fowler, yellow is described as having been unpopular for walls because it did not go well with the gold-leaf picture frames that filled nearly every room. That is a perfect example of a silly prejudice. We all know now that gold leaf and yellow look great together. The most beautiful yellow room from the 18th century that I know of (there aren't many, and I guess there never were) is the gorgeous yellow room at the Amalienburg near Munich, and the stucco work, which is of an unmatched splendor, is silver leaf instead of gold!

The problem with peach is even more serious. It was for ages thought to be a color fit only for ladies' underwear. It simply wasn't used. Now, however, all of this nonsense is over, and if anything, we're running the risk of being bored by too much peach and yellow. Especially when either one is used with lime green, or worse, when all three are combined. How many handsome old country clubs have we seen absolutely ruined by those insipid, summery combinations? But that is not the point of this discussion. Both yellow and peach have remarkable properties of flexibility and neutrality that make them suitable for dozens of uses. Paradoxically, they can be soft and subtle or strong, with enough of a jolt to suit the most adventuresome extremist.

I suppose the most thrilling yellow room I had ever seen, until I visited the Amalienburg, was the famous London drawing room of Nancy Lancaster, of Colefax and Fowler fame. Tom Parr, a partner in the firm, took my wife and me to see it when we were on our honeymoon 24 years ago, and it was breathtaking. The room itself is enormous, with a very tall ceiling in the form of a barrel vault. It had been the studio of Sir Jeffry Wyatville, the great 19th-century architect. On one long wall, there are three tall windows, the center one of which is in a deep bay. On the opposite wall is a large center fireplace, and at each end are tall double doors. The walls were painted and varnished to a high gloss. I have heard the color described in many different ways, from butter yellow to the color of a banana peel. It seemed to me to be neither of those colors, but simply pure, brilliant yellow. Not greeny or lemony and not browny or goldy. Just the essence of yellow.

Mrs. Lancaster's curtains were unlined silk taffeta of exactly the same color, trimmed at the top with a lot of cords and tassels, looped and swagged. The large pieces of furniture were covered in shades of off-white that went with the background of the old Axminster carpet. The small pieces were covered in a well-known Colefax chintz that is covered with clusters of roses on a background that appears to be greenish because of its tiny pattern of shamrocks. There is no yellow in the chintz, and there was no yellow anywhere else. There was, however, a lot of gold leaf and a lot of antique-white paint plus natural wood tones. It was spectacular in the sun, and glowingly lovely on gloomy days. The purpose of the color was to create a strong, exciting background against which all the colors of wood, gilding, carpets, flowers and so on could stand out yet be harmonious.

At the same time that this room was decorated, around 30 years ago, the brilliant Mr. Fowler was also crusading for

(Continued on page 14)



School of American Ballet student performance. Merrill Ashley. Copyright Martha Swope 1967

Thanks to the Library, American dance has taken great leaps forward.

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DECORATIVE ARTS

Continued from page 13

peach, another of his favorite colors. In the Mediterranean world, yellow and peach are commonly used for exteriors. In the cloud-covered world of England, these colors take on a usefulness in interiors. Mr. Fowler loved paint that was dragged and stippled, and with these techniques and the old-fashioned painters that he had to work with, he used peachy tones in every shade from melon to shrimp to rich coral. Even now I find that solid peach paint does not work well except in the palest tones, otherwise it becomes heavy and dull, resembling pancake make-up rather than possessing the clear, lush qualities that can make it enormously appealing.

What makes peach and its related tones so useful and so fascinating is their ability to mix with other colors. If you study porcelains, you'll often notice how beautifully pinks and rosy tones go with peach. Blues and greens (even the dreaded lime green) fit in perfectly, and the range of white, off-whites and creams is unlimited.

What we often fail to notice, though, is the lovely effect of old, faded tones when used against peach. Perhaps that is why glazed peach is better than solid peach. Glazed peach is softer, and more acceptable with antique painted surfaces.

Still, many people don't like that faded look. Billy Baldwin differed entirely from his contemporaries at Colefax and Fowler in that he liked spit and polish and none of that old shabby-looking stuff that characterizes so many patrician English interiors. Mr. Baldwin's woodwork was usually crisp white or painted to match the walls, and his glazes were fresh and clean. In a New York apartment of his own in Amster Yard, he went through one phase of yellow silk curtains, chaste Louis XVI furniture covered in yellow satin to match, walls painted white and a highly polished bare floor of dark brown parquet. The whole room was strong. On one wall was a Matisse drawing in black ink, emphasizing the bold, sharp look of the room.

Between the extremes of Mrs. Lancaster's room with all of its old faded elements placed against brilliant shiny yellow and Mr. Baldwin's room of crisp yellow and white accented with black and dark brown wood lies a middle range of decorative possibilities in which yellow is equally at home. The rooms that come to mind are best illustrated by the yellow schemes of another famous decorator from the recent past, Eleanor McMillen Brown of McMillen Inc. For the 20 years that I have known her (and for a lot longer than that) her drawing room on East 57 Street in New York City has had plain, flat-yellow walls with elaborate Directoire-style pilasters and moldings. The dark oak floors are strewn with clipped white goatskin rugs.

Her furniture is covered in shades of yellow beginning in a tone deeper than the wall color and ending in a shade that is lighter, almost ivory. The curtains are yellow. The accents, however, are brilliant lacquer red, primarily in the form of an elaborately shaped Venetian secretary with gold japanned decorations. Mrs. Brown's favorite flower, the red anemone, is usually to be seen in great bunches, and there is even a painting of them by Raoul Dufy. The chairs are Louis XVI, and still in their original white paint, which is flaky and discolored but lovely and somehow still fresh. The tables are polished mahogany.

Crisper than Mrs. Lancaster's room, but mellower than Mr. Baldwin's, this setting proves what a neutral color yellow can be. It is sunny by day and glowing and easy to light at night. And I must mention that candlelight in a yellow room is sensational!

Although less neutral than yellow (is it because it is further from the pure neutrality of white?), peach walls are certainly a marvelous solution to the problems that confront those of us who are tired of beige or white. And there are no limits to the places in which peach or some related shade of it can be used. We've all seen dozens of peach rooms with chintz and light frothy-colored upholstery. Many, if not most, Oriental carpets are superb with peach in the background. The same is true for most needlework carpets. Bedrooms are suited to peachy colors. Dining rooms, with their still lifes of flowers, wine and food, always look great with any shade of this delicious color. Bathrooms are warm and soothing painted in peach tones. What better color for any place where bare skin is a factor?

So it seems that far from being too childish, or too feminine or too informal, peach and yellow should be considered as basic colors for a host of decorating needs. Tudor, Georgian, Mediterranean, contemporary or Early American—regardless of architectural style or of personal preferences, I can't imagine not being able to use one of these colors. Some people don't like this one or that one, but I've never met anyone who disliked *both* of them.■

Mark Hampton, a New York interior designer, is currently completing a book of essays on decorating, to be published next year by Random House.



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SEA SHAPES

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New catches! *Right:* Aqua plate, $40; goldfish plate, $15; both, Barneys New York. Spoons, $85 for two; knife, $120 a place setting; all, Contre-Jour, Inc. Patterned dinner plate, $100, Victoria and Richard MacKenzie-Childs, Ltd. Tureen, $195, Bergdorf Goodman. Platter, $86, Vietri Inc. *Left:* Mirror, $1,500, Limited Editions. Shell prints, four for $108; fish prints, six for $45; both unframed, Lo Forti Imports. Candlesticks, $75 each; shell dish, $75; both, Foreign Advisory. Shades, $160, Luis P. Molina. Chair, $750, Casa Stradivari. Sponge holder, $30; peach dish, $25; boxes, $36 for three; all, Fitz and Floyd. Frame, $20, Ballard Designs. Conch compote, $150, Mottahedeh. *Below:* Plates, $85 for four, Fitz and Floyd. Small dish, $45, Mottahedeh. Weave fabric, $20 a yard, P/Kaufmann, Inc. Shell vase, $150; dish with spoon, $210; both, Cache-Cache, Ltd. Tureen, $156; plate, $60; both, Thaxton & Co. Fish pitcher, $36, Mesa International. Jewelry, Kenneth Jay Lane, Inc.; Stephen Dweck.■

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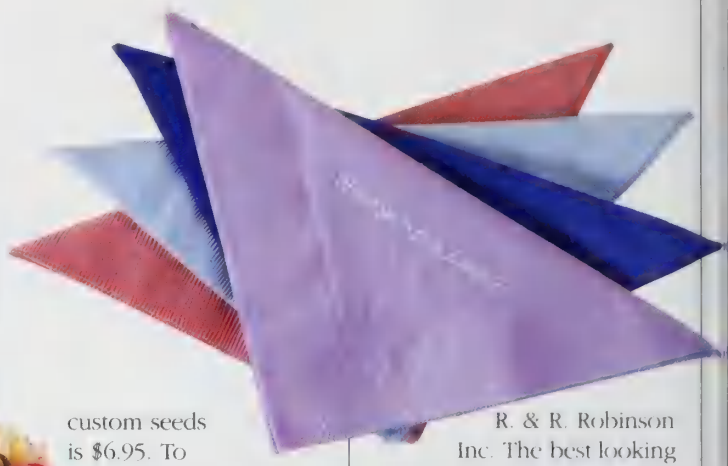


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HOUSE PRESENTS



THE ART OF BEING A GUEST

If you're off to visit friends for the weekend, the surest way to be invited back quickly is to come armed with one of these imaginative hostess gifts. ▪ For quilt lovers we suggest the patchwork special: a Double Wedding Ring scarf *(below)*, $30, from the Museum of American Folk Art, and a handsome magnet or two *(bottom)*, $5 each, from The Quilt Digest Press. ▪ Pick an armload of flowers from your garden—and present them in a sponge-painted pot.







Dabble at painting your own, or get this 10-inch-high version *(above)*, $50, from Domain. ▪ This summer's sequel to Bellinis: Champagne with a splash of Carnevale—the raspberry puree spiked with lemon juice that's served at Harry's Bar in Venice. Lee Bailey sells it for $14 at Saks Fifth Avenue. The best new Champagne to give: Cook's Grand Reserve, great tasting and $5.99. ▪ Surprise your hosts with wildflower seeds that are custom-mixed to suit a particular soil and climate. High Altitude Gardens' computer orchestrates the right blend; a one-ounce packet of custom seeds is $6.95. To read while the seeds are sprouting: *Wildflowers Across America* by Lady Bird Johnson and Carlton B. Lees ($40, Abbeville). ▪ Always welcome is a hearty breakfast. We love The Vermont Country Store's buckwheat griddle cake mix ($5.75 for a four-pound bag) and maple syrup ($8.50 a pint). ▪ The most tempting new stationery: Stanley Tigerman's note pad and envelopes. Designed for The Art Institute of Chicago, they boast elegant watercolor arches in the style of Frank Lloyd Wright, Louis Sullivan or Daniel Burnham; $8 per set. ▪ "Whad'ya expect, Linen?" The paper napkins *(top)* which answer that question are $25 for 100, in a range of brilliant colors, from R. & R. Robinson Inc. The best-looking paper plates we've seen: those with chintz patterns at Wolfman-Gold & Good Company, $5 for 10 dinner-size plates. ▪ *The* summer essential is a great-looking tray for serving up picnic fare or carrying drinks to the pool. The ones in our hydrangea-patterned trio are $16, $17 and $36, from Necessities. ►







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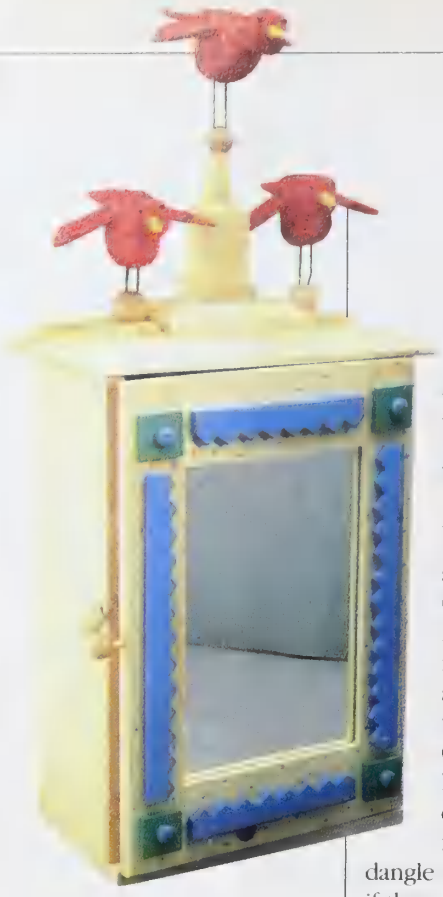
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STYLE BEAT



◀ WIT AT WORK

"We make a lot of people get up in the morning and smile," says furniture artist Craig Carey, who with his wife, Judy, crafts fanciful cabinets such as the one at left, topped with birds. Other works include a bench whose back consists of five dancing fish (other tiny fish dangle from the bench seat as if they are swimming). In the Careys' view, people take art—and indeed furniture design—too seriously. See their work at Impulse, 261 E. Market Square, Lake Forest, IL 60045.



TOM McCAVERA

▲ A NEW SHELF LIFE

If you've been pining for an old-fashioned plate rack, you'll welcome this architectural version. It's 21-1/4 inches long and $48 (plus $5 shipping) from Lady Slipper Designs, Box 556, Route 3, Bemidji, MN 56601. Our china display includes Bill Goldsmith's nine-inch Victoria floral porcelain plates, $35 each, from Porcelaine du Site Corot, and an unglazed bisque porcelain pitcher, $90, from Wolfman-Gold & Good Company.

▼ NAP PILLOWS

Designer Mariette Himes Gomez was in search of the perfect pillows for our story on page 64. Inspiration struck not in a home furnishings store but in the tabletop section of Henri Bendel in NYC. There she found two lace-edged, flower-bedecked napkins ($12.50 each). Using muslin for the backing, she turned them into the handsome—and inexpensive—pillows at right. More napkins we think would dress up a sofa: Ad Hoc Softwares' serviettes that sport a black and white map of Paris and a snappy checkerboard edging ($13 each), classic homespun checked napkins that are available at most cookware stores.



ELIZABETH HATHON

▼ THE RECLINE OF CIVILIZATION

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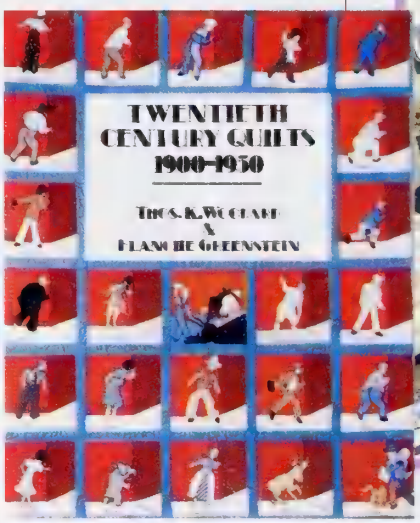
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PEOPLE

▼ CHECKED YOUR ATTIC LATELY?

You may well be the owner of one of the cheerful pastel quilts of 1900 to 1950 that—surprisingly—were ignored by serious collectors until recently. "A lot of people dismissed them as sentimental or unartistic, since many were made from patterns and kits," says dealer Tom Woodard, who makes a stunning case for their collectibility in *Twentieth Century Quilts* ($30, E.P. Dutton), written with partner Blanche Greenstein. One example is the c. 1930 quilt on the book's cover, showing townspeople looking around the corner for prosperity and Hoover's promise. The going price for most 20th-century quilts: $400 to $750 and up. Thos. K. Woodard, 835 Madison Ave., New York 10021.





GEORGE BENNETT





DAN FORER

▲ BOOK-SMART

"I'm not all things to all people," says Florida-based decorator Cindi Mufson. "I have a very definite viewpoint." But the crisp florals and stripes in her new line of fabrics and wallcoverings will appeal to just about anyone looking to give a room a light, breezy touch—without hiring a decorator. She's brought together 17 wallpapers, three border patterns and 52 fabrics—in swatches that illustrate individual room schemes—in a 121-page sample book. What makes the book different is a special how-to section with instructions for making curtains and slipcovers like the ones shown here. You can find her book—and her new designs—at paint and decorating stores nationwide. ■

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▶ INVENTORS' ALERT!

"The objects of our everyday lives should not only serve us—but *thrill* us," says Judith Arango, whose Miami and Ft. Lauderdale stores showcase top modern designs. However, after 29 years of scouting around the world for tableware, furniture and lighting, she has yet to find certain items that meet her standards for design and affordability. Herewith, her wish list: a trouble-free halogen lamp; light yet sturdy trays; a lamp that provides general *and* reading light; jewelry for men; a jewelry box; longer garment bags for dresses; a magnifying mirror with no distortion; a mess-proof shoeshine kit.





C.W. GRIFFIN

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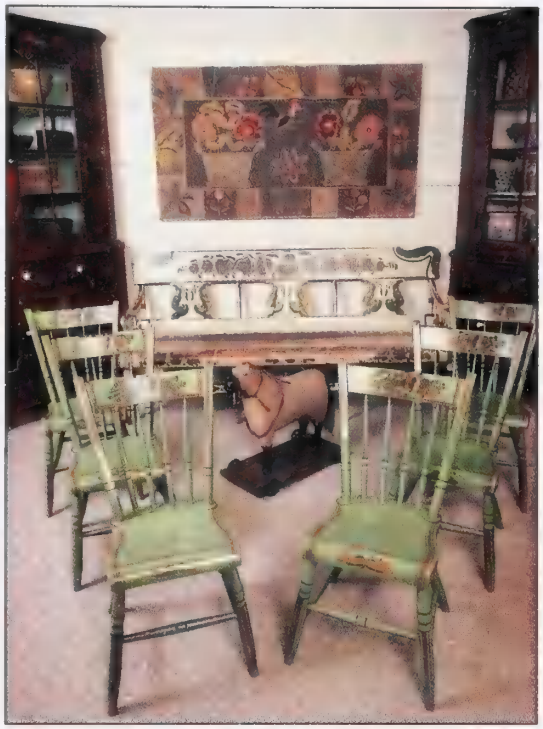
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TAPPING BUCKS COUNTY

SOMEWHERE BEHIND THE PAINTED CHAIRS, TWIG ROCKERS AND ENGLISH SIDEBOARDS ARE ANTIQUES DEALERS WITH A STORY TO TELL



By ELIZABETH H. HUNTER

History buffs come to Bucks County, Pa., to see the exact spot where George Washington crossed the Delaware River in 1776. Theater devotees come for the Bucks County Playhouse, perhaps the oldest summer stock theater in the country. Romantics come to spend the weekend in one of the many picturesque inns that dot the countryside. And then there are the people who come for the antiques—some of the most avid Bucks County fans of all. Serious collectors know the county for its antiques shops, which begin right on the banks of the Delaware in New Hope, run out along Route 202 to Lahaska, then fan out into the rest of the county.

The area has one of the largest concentrations of antiques shops in the country—50, 100 or even more, depending on whom you ask. What really matters, though, is not what estimate you come up with, but the fact that you will find enough quilts, mantelpieces, twig chairs, American highboys and painted Pennsylvania German furniture here to keep you coming back for many years.

Although Bucks County has its share of "bedroom dealers"—as one long-time resident calls them—most shop owners are professionals who have been in the business a long time. There are both specialists and generalists, and with a passionate interest in what they are selling, they can teach you more about antiques in 10 minutes than you might learn in a month.

The dilemma in Bucks County—and it's actually a delightful one—is this: Would it be better to squeeze in as many shops as possible or meander down back roads and country lanes and take in the countryside while looking for hidden treasures? If you want to fit as many shops as possible into every hour, you will probably do best touring New Hope, then heading out along Route 202. These two areas have the highest density of shops. However, they are not among the most pastoral parts of Bucks County. New Hope is quaint and charming in its own way, but it can look like a theme park on a summer weekend, and Route 202 can be one long traffic jam (two good reasons to come during the week if you can). And if you stick to these crowded areas, you will miss the tiny river towns that look like English villages, the stone houses and barns built by prosperous Quakers, and the rolling hills and the broad vistas of the Delaware River.

For first-time visitors who want an overview, I propose a compromise: Take an abbreviated tour of New Hope and Route 202 plus a couple of drives out into the countryside. This tour is not intended to be a Guide Michelin to all the antiques shops of Bucks County, but only to give you a glimpse of the quirkiness of some dealers and the range of wares available. A word of warning: Dealers are often away at antiques shows, and their hours vary from weekday to weekend, from summer to winter. So if there is a shop you are especially interested in, call ahead.



Top: Pennsylvania German painted pieces are a specialty at Olde Hope Antiques. *Above:* Mary K. Darrah's shop sells twig furniture and other Victoriana.

GEORGE BENNETT

Dealers in New Hope

Despite the crowds that clog the streets on weekends, New Hope is still a pretty town, and you can catch glimpses here and there of what it must have been like when a group of landscape painters gathered here in the early 1900s. They paved the way for the art galleries that came later, and after 1939, when an old grist mill was converted into the Bucks County Playhouse, the New York theater crowd began coming to New Hope every weekend. It's

(Continued on page 30)

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FROM THORNHILL FARM



"Someday I'd like to see Sweden and find my roots. Someday I want to visit Kenya and watch a field of zebras . . ."

By DEE HARDIE

It's August and America is on the road. But I am perfectly content—in fact, ecstatically happy—on Main Street in an old Vermont house riding a cockhorse to Banbury Cross with our granddaughter Meriwether on my knee.

But Tom, after a few lovely, peaceful weeks in Vermont, wants to move around a bit. Throughout my husband's body, I'm beginning to think, are road maps rather than arteries. He still wants to travel, even more than ever. Is this because he has *more* time, or because he thinks he has *less* time? His energy often overwhelms me.

As we've grown older, I have become the homing pigeon; he has become the soaring eagle. He likes to plan trips months in advance. I just like the summer days to go by one by one, with my most distant venture a visit to the Shelburne Cheese Shop to buy the delicacies of Vermont.

Perhaps Tom's wanderlust is all my fault. Perhaps we should have stayed in Paris, where we were married. I've often felt guilty about this. Tom was a journalist, traveling to exotic places. And happy as a clam, or perhaps I should say *"palourde." That* was one of the problems. I could never master the French language. I was too timid, too afraid to fail.

I *still* remember the day, and this was 38 years ago, when I went to the dry cleaner's in Paris and spelled out our last name to the clerk—"ash-ah-air-day-ee-eh"—and was actually *understood*! I felt as if I had just graduated from the Sorbonne. But spelling "Hardie" in French wasn't enough. In a year all I wanted to do was go home, back to the good old USA.

So with good old Tom Hardie, who had already been in France for four years, I returned stateside, and Tom went into the family business. He still traveled, but his routes weren't quite as interesting.

He made the most of it, though. He even maneuvered business trips to Europe, and he often had a lot of hand luggage: We held hands with our four young children all through Europe. Those were our Camelot days of travel. How could we forget the time a Venetian gentleman passed Beth, then age 8, on the street and said, "What garden in America are *you* from?" Beth giggled and replied, "Maryland!" He then bowed and said, "Please thank Maryland for sending us such a flower."

Once our children could no longer travel for half-price, the European bouquets stopped. But our children remember the excursions well, and I consider those trips a great part of their education. No one can ever take that mileage or the memories away from them.

I still like to travel, of course, but I find the re-entry more and more difficult—the catching up, that mountain of mail, those forlorn gardens. I hope I don't sound spoiled, only as if I'm showing my age.

I too have my future itineraries, my dream trips. Someday I'd like to see Sweden and find my roots. Someday I want to visit Kenya and watch a field of zebras, see a majestic parade of elephants.

Tom's current travel plan is Scotland, *his* ancestral land, this September. And I must admit, it does sound very inviting, a little highland fling in the beginning of fall. But right now I just want to get to Banbury Cross with Meriwether, with rings on her fingers and bells on her toes, so she shall have music wherever she goes. Especially with her grandmother in the good old summertime!■

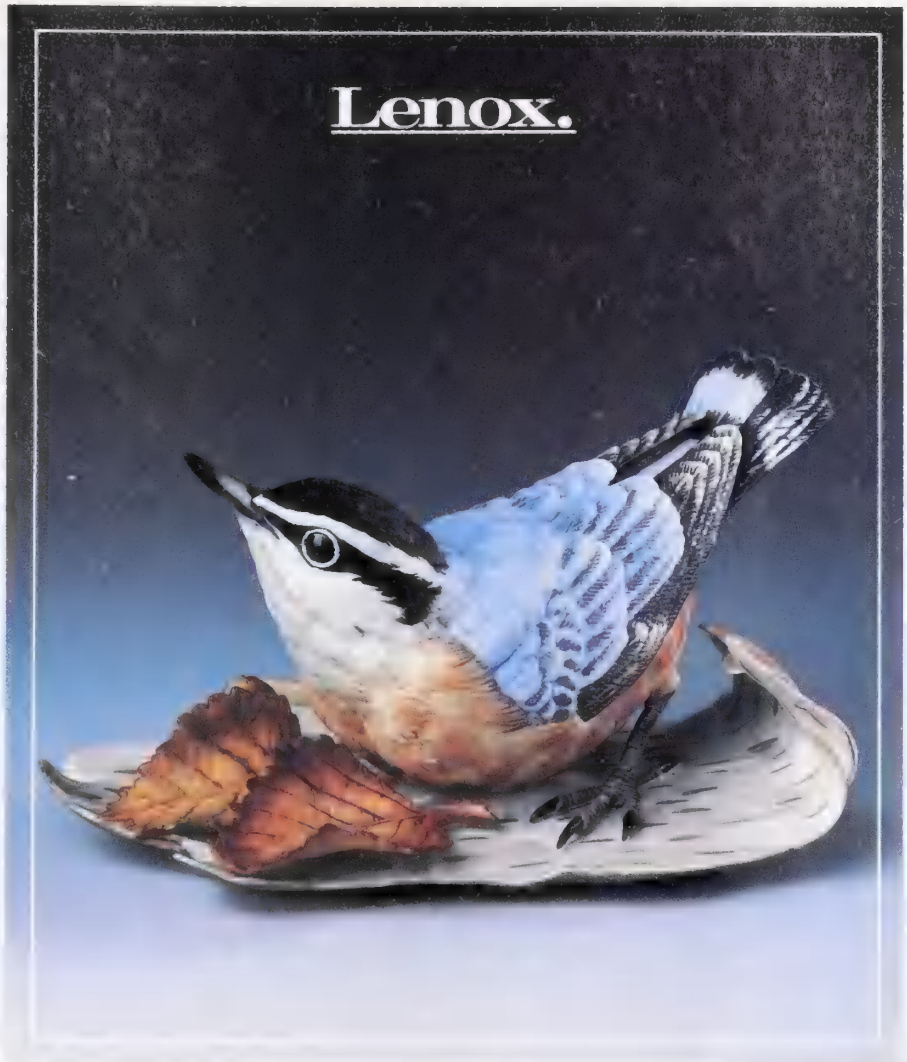
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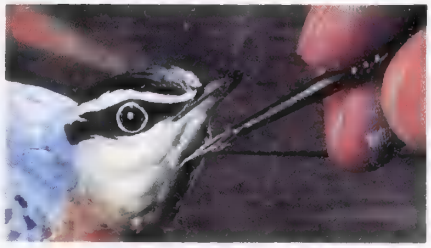
Indeed, everything about *Nuthatch* is true to nature. The beautifully sculptured wings. The delicately textured plumage, painted by hand in a palette of muted blue-gray and rust with touches of rich black and creamy white. Even the two leaves that seem to have drifted down, just now, to rest at the feet of the little bird.

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TRAVEL:
TAPPING BUCKS COUNTY

Continued from page 27

been an interesting community ever since.

At the Borough of New Hope Information Center (1 W. Mechanic St.), you can find out about the town's 19 antiques shops, 14 arts and crafts galleries and 22 restaurants. The Information Center also has a guide published by the Bucks County Antiques Dealers Association.

From the Information Center walk up Ferry Street to No. 33, **Mary K. Darrah's shop** (215-862-5927). In two tiny rooms Ms. Darrah has assembled a stunning collection of twig furniture, including chairs that were obviously inspired by Gothic furniture ($2,800 a pair), others inspired by Chippendale, another chair with legs that end in little hooves and an ebonized settee made of roots ($1,600).

Across the street from Ms. Darrah's shop in a small building with floor-to-ceiling windows is a selection of American Federal furniture and English pieces from the same period. At **Don Robert's Antiques** (38 W. Ferry St.; 215-862-2702), you might find a Hepplewhite shaving mirror of tiger maple for $900, a Federal gilt mirror for $1,900 and a Regency sofa table for $2,900.

Turn back down Ferry Street to No. 21, **Sally Goodman's Frivolité** (215-862-5754). Ms. Goodman, who trained in theater design, has an eye for decorative objects: a bentwood high chair, a majolica umbrella stand that looks like bark ($235), lamps, cases of jewelry and other "smalls."

One block north of Ferry Street on Bridge Street is a New Hope institution: **Hobensack & Keller, Inc.** (215-862-2406). You can't miss the front yard filled with fountains, figures and fences, as George Hobensack so rhythmically puts it. All garden ornaments are wonderfully organized, with delicate fences grouped together, heavier grillwork stacked to the side, stair railings here, urns there.

Walk on up Bridge Street to **The Pink House** (215-862-5947), with the display window where John Puckett and James Gregory hang one of their splendid quilts. Even if you have never been to The Pink House, you might recognize some of the quilts because many have been used in the Dutton quilt engagement calendars. Along with the collection of quilts (which range from $400 to $2,400), the partners also have formal furniture, both French and American.

To see one of the largest selections of American mantelpieces in the country, walk north on Main to No. 88 (215-862-9100). "I usually have about eighty on the floor," says **Francis J. Purcell II,** "the majority from the 18th and 19th centuries." Prices range from $1,500 to $8,000.

Route 202

Because many shops in Bucks County specialize in country furniture, **Ingham Springs Antiques** (on Route 202 at Ingham Lake; 215-862-0818) often comes as a visual surprise. Much of the furniture is formal (English, American and French) and highly polished: dining tables and chairs in Sheraton and Hepplewhite styles; Regency chairs and Georgian tables; chests from the William and Mary period. Prices here are often cited as high, but to a visitor from New York $4,800 doesn't seem outrageous for a William and Mary chest-on-stand.

Next stop on this whirlwind tour is **Olde Hope Antiques** (on Route 202 one mile south of New Hope; 215-862-5055). One look at the shop windows tells you immediately that Ed Hild and Patrick Bell are knowledgable dealers with an eye for color and pattern. "We have always liked painted pieces," says Ed Hild, "and we have a special fondness for Pennsylvania German dower chests." Mr. Hild and Mr. Bell usually have at least one or two chests in the shop (prices range from about $5,000 to $30,000).

About a half-mile from Olde Hope Antiques, drive slowly and keep your eyes open so you won't miss the driveway of **David M. Mancuso Antiques** (215-794-5009), which sits up on a hill. In an old church, its wainscoting now painted a deep blue, Mr. Mancuso has assembled beds, rustic pie safes, cupboards and quilts. Prices of the beds he has collected—eye-catching with their scrolled headboards and intricately turned posts—begin at around $750.

If you're short on time, the 14 or so shops gathered together at **The Lahaska Antique Courte** offer a good one-stop antiquing opportunity. You can hardly miss the place because it's just opposite Peddler's Village, a huge shopping mall.

On the right, as you turn into The Lahaska Antique Courte, you will see Philip W. Pfeifer, who calls his shop **Le Cabinet Scientifique, Ltd.** (215-794-7333). His associate, Ted Nordman, explains that "in the 18th and early 19th centuries, when many people were interested in science, lots of manor houses had rooms devoted to it." Here, rooms and display cases are devoted to games, scientific instruments, hand-held telescopes (from $350 to $1,500) and barometers, seals for letters ($50 to $1,200, arranged alphabetically), artists' models, eyeglasses and weights and instruments for measuring.

Just across the Courte, **Doris Choate and Birgitta von Zelowitz** (215-794-8695) carry Scandinavian country furniture. Although these pieces seem similar to American country furniture, the pine is paler and denser than our native species, and the shapes of chairs and chests were clearly inspired by French and Biedermeier styles. A sofa with beautifully curved back that converts into a bed goes for $895, and rag runners range from $45 to $75.

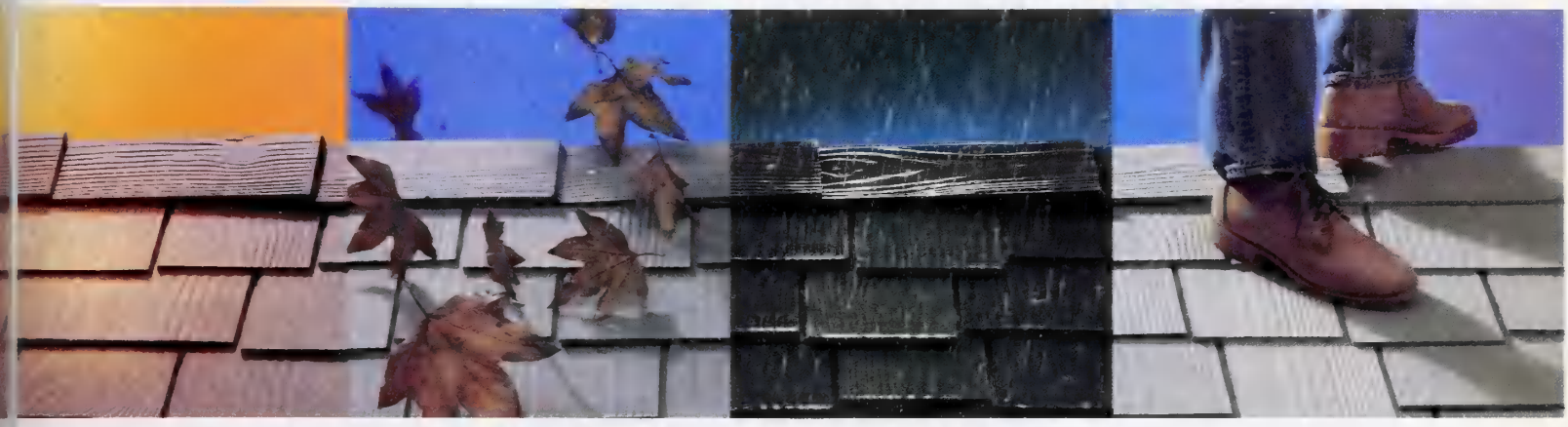
Antiques in the Countryside

You need not go far on either side of Route 202 or far beyond Lahaska to be in the real countryside of Bucks County. Here you will see stone houses, large, prosperous-looking barns and vestiges of the towns that grew up around the grist mills. To see one of these towns, drive northwest on Aquetong Road, about 6-1/2 miles, to Carversville. In the mill, built in the 1700s and recently renovated, you will find **Les Antiquités de Lilias** (also known as The Mill; 215-297-8828). The tall, airy spaces show off Lilias Barger's idiosyncratic collection of antiques: pottery, glass and textiles from the 18th, 19th and 20th centuries and industrial pottery from the 20th. (Prices for pottery range from $15 to $250.)

On one of the highest hills in town, a Greek Revival house overlooks the village. Here, in the basement, Charles Kaufmann has **Brick Cellar Antiques** (215-297-5845). Mr. Kaufmann, who refinishes pieces himself, has an assortment of country furniture, mainly from central Pennsylvania.

There could be no better way to wind up a tour of Bucks County than to drive down the River Road south of New Hope to **C.L. Prickett** near Yardley (on Stony Hill Road; 215-493-4284). With its stone house, well-tended barn and outbuildings Prickett's is one of the most picturesque settings in the county. And in the barn the Pricketts (Mr. Prickett and two sons, Todd and Craig) display one of the most splendid collections of antiques. Among the gems of American furniture are a rare highboy from Newtown or Woodbury, Conn., ($75,000), a block-front chest of blond mahogany ($85,000), a secretary with Gothic mullions and veneer of bird's-eye maple ($16,500). On the second floor of the barn, rustic American pieces are less pricey but no less remarkable in quality: a Pennsylvania German decorated dower chest ($16,500); a 10-legged Windsor settee ($9,500); six bent-back Windsor side chairs, c. 1825 ($4,200).■

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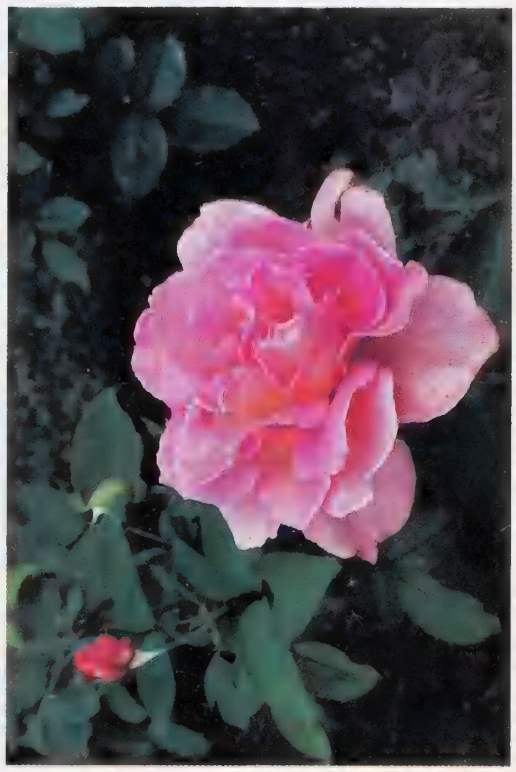
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WATERY BLUE-GREENS

It's an old color, this new color: the tone an ancient Roman glass has turned, the verdigris on a venerable garden urn, the paint traces on American folk furniture. If we can't locate the antique examples, we *can* find the aquamarines and turquoises and watery blue-greens everywhere else. We can punch them up with mauve (as in our floor stain), with yellow, white, other blues, purer greens. We can use blues to lay their soothing hand on warm colors.►

Luscious Pinks

A shameless flatterer, pink makes us look healthier, which accounts for its popularity in bathrooms and bedrooms. But think pink anywhere: tiles of face-powder pink in the kitchen, peach-pink walls in the dining room, pink peony chintz for summer slipcovers, a deep pink door on a weathered saltbox. Pink can be a major room color, a snappy accent, a tender touch. Here, a gathering of pinks to stir your imagination.



PETER BOSCH



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GEORGINA FAIRHOLME

"I like the warmth of peach for a bedroom, although in California or the Caribbean this scheme could also make a pretty living room. . . . Wallpaper is pale peach with a mottled effect, and the Celtic cross-textured rug is ivory wool. . . . The big peach-background chintz makes an important canopy, lined with the sprig-print chintz and trimmed with green fringe—green is wonderful with peach. . . . At the windows, cotton lace curtains are backed by soft green glazed cotton, and the multicolor stripe goes on a bench at the foot of the bed. . . . Coral moiré is for a chair and ottoman."



JOSEF PRICCI

"I did a lady's morning room for a recent showhouse, and visitors loved it. . . . Pink is an easy color to live with—lovely in the daytime, even prettier at night. . . . I started with walls glazed in pale pale pink [sample under luster plate from Bardith]. . . . I wanted the soft femininity of pink in everything: needlepoint carpet, chintz at the windows, plaid silk for pleated lampshades, ottoman fabric on painted chairs. . . . The only accent color is the blue of porcelain objects. . . . I like pink and blue together, and I often bring pink into a blue room."

SAM BLOUNT

"I planned a summer house living room for a couple who wanted to display some of their green Chinese export china and who asked for yellow walls, which I did with stippled paper. . . . Yellow is lively; it's beautiful day and night; and it's almost a neutral to work with, it goes with so many colors. . . . The green and white wool braided rug is a good anchor. Green is a natural base—like a lawn. . . . A stronger yellow stripe with white echoes the walls on occasional chairs, and a check in several pinks covers a pair of benches with grosgrain trim. . . . The major fabric, at the windows and on two sofas, is the honeysuckle chintz containing green, yellow and pinky reds. This kind of light, airy print looks best in a room if you use a lot of it."





PAULINE BOARDMAN

"In designing a woman's bedroom facing west, I used aqua to cool the hot light. Pale aqua is the background of the chintz curtains and valance; unlined pale aqua fabric makes a balloon shade behind. . . . An ottoman stripe appears on head- and footboards and an important bed canopy; its pink is seen in the check on a chaise and dressing table. The table skirt is strong aqua. . . . This color requires care lest it seem harsh or common, so I used beige for wallpaper and a rug as a calming counterpoint." Filigree silver card case, Linda Horn Antiques.



CAROLYN GUTTILLA

"These are the materials for my double-size living room at the 1988 Hospice Designer Showhouse in Quiogue, N.Y. [June 25 to July 17]. . . . The 82-year-old beach house has a strong architectural integrity, so I devised a muted two-color scheme that wouldn't fight the setting: soft teal blues and yellow, with a slightly grayed off-white that's on the glazed walls. . . . I began with the widest, multicolor stripe, and added other stripes of varied widths. These stripes appear on big sofas and natural rattan pieces. . . . An all-stripe room is crisp and timeless, but you must use muted colors. Red and white would never do." Parrot print, Ursus Prints Ltd. ■

Writer, Editor ELAINE GREENE
Photographer RITA MAAS

FOR MORE DETAILS, SEE PRODUCT INFORMATION

SEA BLUE-GREENS

From the pale shades of sun-lit water to the deep green of an ocean wave





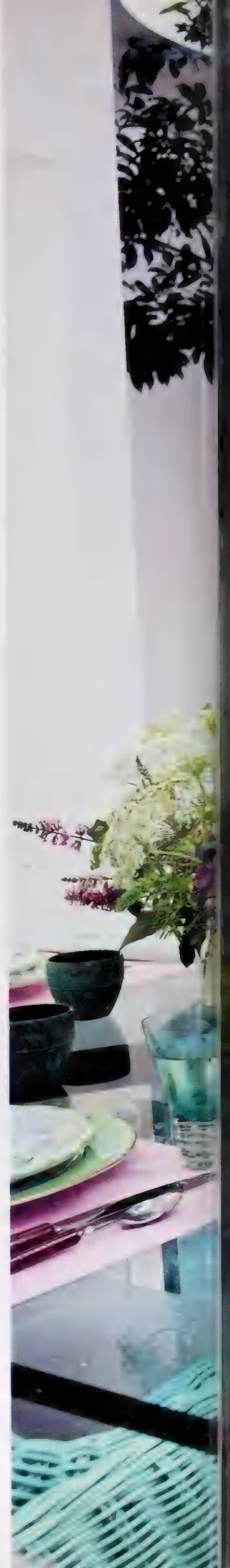
You can easily spot the water lovers. They joyfully leap into lakes and bound into the surf; they snorkle by the hour; stare endlessly at the sea, taking in spiritual nourishment. And they feel good with lots of watery blue-greens in their houses to remind them of their favorite environment, their true medium.

JoAnn Barwick is such a person, and designed her city living room and adjoining dining room with sea green, sky blue, clamshell white and sandy pink-beige.

Wicker armchairs are sea green, as is the coffee table with a lacquer surface as slick as still waters. Blue and white antique porcelains stand on a sky-blue table. Sofa by John Mascheroni for Swaim Originals. Wicker chairs, O'Asian Designs Inc. Coffee table, Thayer Coggin, Inc.►



In the spirit of a festive meal set under a pergola, the blue-green theme is whimsically varied in the table setting, which includes antique majolica pitchers, English porcelain plates, green glasses, golden-green ceramic apples and lime-sorbet-colored napkins. The tall, leafy tree, reaching to the skylight, adds a natural green.



Water lovers prefer their seascapes in the sunshine. This apartment—endowed with only average windows and skylights—exploits every photon of daylight by reflecting it off a white marble floor and pure white walls and ceiling. The white background also serves to float the boundaries of the room into the distance, suggesting a greater space, an outdoor space. Tufted tub chairs and ottoman (from Lee Industries) are a comfort by the fire or moved to wherever they're needed. Wicker chairs—eight of them—are equally easy to move and can cluster in the living room or at the dining table.■

Photographer LILO RAYMOND

FOR MORE DETAILS, SEE PRODUCT INFORMATION


These colors
are so evocative
of the seashore
that you almost
expect to look
out the window
and see the sun
shimmering
on the ocean



"I wanted an incredibly pleasing wall color to bring all the dark corners to life"

AQUA AND PASTELS

Everyone's first color question is usually, What shade should I paint the walls? "I never worry about that until I've picked out all the fabrics and furniture," says Isabel Fowlkes, echoing the strategy of many a top interior designer. In her view, the walls, rather than being the foundation of a color scheme, are the master stroke—the final flourish that brings out the best in all the other colors in a room. Sometimes a number of wall colors seem possible. At first she thought of salmon for this living room. But when the painters brushed a sample patch on one wall, "immediately I knew it was wrong," she says. A color may look fine on a paint chip, but in a big room with dark corners, it can have an entirely different character. "I needed a color that was *alive*," says Mrs. Fowlkes, explaining why she switched to a brilliant shade of aqua. Her choice was a natural, since it mirrors the color of the ocean outside the windows. Aqua also suited the owner, who has "the most extraordinary blue eyes." Platters over the mantel, R. & R. Robinson Inc. Birdcage, Betty Jane Bart Antiques. Vase, The Mediterranean Shop.►

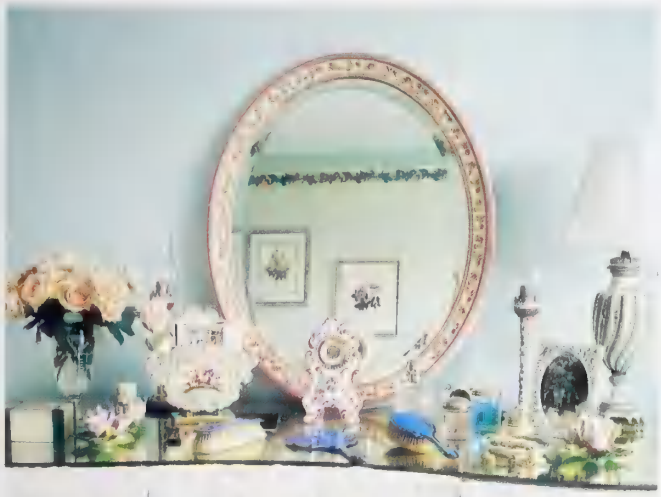


One of the great secrets to decorating with color is knowing when to stop. "You have to have places for the eye to rest," says Isabel Fowlkes. Thus she chose an off-white weave for the sofa, which is from Brunschwig & Fils, as are all the fabrics in the room. Coffee table, John Rosselli, Ltd.




Who says color has to "match"? This deep-hued plaid taffeta is a surprise that gives the dining area instant character.







It's Isabel Fowlkes's theory that once you've chosen a great color for your walls, the nuances of shading are what really make the color sing. Here, she set off the bedroom moldings and window frame with a green that's just a shade or two darker than the faux-finished wallpaper. And she gave the curtains a definitive outline in the subtlest of ways—with a quarter-inch bias strip of dark green chintz *(below right)*. In the dining area *(opposite)*, she brought out the architectural detailing of the built-in corner cupboard by rubbing off the paint in some areas, creating pale highlights. Dinner plates, Bardith. Flatware, Christofle. Bench, Yale R. Burge Antiques, Inc. Breakfast tray, Limited Editions. Reproduction botanical prints, J. Pocker & Son. Hatboxes, Sweet Nellie. Antique quilt, Briger Fairholme. Bed linens, The Linen Shop. All fabrics, wallpaper and upholstered furniture, Brunschwig & Fils. Vanity mirror, John Rosselli, Ltd.■

Editor ALLISON PERCIVAL
Photographer EDGAR DE EVIA

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To give the dining area *(opposite)* a character of its own, Mrs. Fowlkes chose a bold plaid taffeta for a table skirt. In the bedroom *(this page)*, a garden feeling comes indoors with trellis-patterned carpeting from Kamdin Designs and flower-bedecked vanity accessories.





SUMMERY BLUES

Watercolor rooms that melt into a seascape

Above and right: **For the front porch William Diamond and Anthony Baratta found a nine-piece set of old Heywood-Wakefield wicker, which they left in its original color.** *Opposite:* **In the living room, seen from the front door, the wing chair in George Washington toile is a fine American antique amid more informal wicker.** *Next pages:* **The entry hall-sitting room's Danish painted cupboard from Evergreen Antiques is compatible with an American seacoast cottage and makes a strong dark counterpoint to the light space. A Biedermeier settee wears a gingham check. Roman shades are cut wider at the bottom for a loose effect. The oil-based blue paint throughout is Benjamin Moore Paints' number 807.**



"I like blue," the client said to her new decorators, William Diamond and his associate, Anthony Baratta. "My clothes are blue, my car is blue, everything I own is blue." And she wanted a good deal of blue in the eastern Long Island house she shares with her husband and their four children. Her other request was that they make the house look as it might have in the 1880s, when it was built.

The blue part was easy. Rooms of blue—"air blue, sky blue," as Mr. Diamond describes it—were perfect for this shingled house, which commands views of a swan-inhabited salt pond, a strip of beach and the Atlantic Ocean, dazzling in the Hamptons light.

The 1880s look was the challenge. The owners had taken on an appealing old house that they found was "basically falling down, sitting on the ground with no foundation, no heat and primitive plumbing." They rebuilt extensively, and even though they retained the original floor plan and architectural details, the structure—with its new white walls and new stained floors—somehow lost its character.

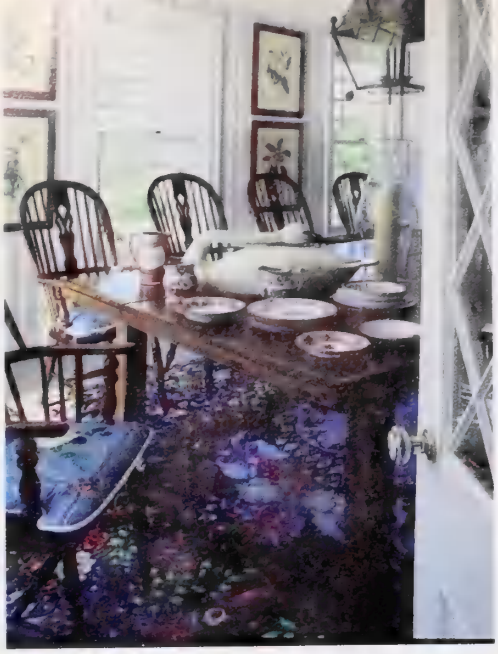
"Although we were commissioned to bring back the feeling of a hundred-year-old cottage," Mr. Diamond recalls, "we certainly weren't interested in faking a musty historical house. We planned our own interpretation of a clean, fresh turn-of-the-century house *when new.*" The first step was to bring a more evocative quality to the compact inner shell. ►







"The Scandinavian pieces are so at home here, they probably came from similar houses," the designer says▶













Layers of pale gray deck enamel went on all the floors, "to slide your eye from one small room to another and to kill the newness of the wood," says William Diamond. Sky-blue flat-finish paint covers most of the walls, with shiny white on the trim and on the wainscoting, which the designers applied to the entry hall ceiling "to bring the porch feeling in."

The light, bright backgrounds melt into the seascape outside the windows and make ideal settings for the extraordinary textiles gathered here. The client had been a connoisseur of antique quilts before this project began. Mr. Diamond and his associate seized upon quilts as a major decorative element and decided that handcrafted rugs should partner them.

Again they avoided a worn look. "We found old rugs to copy, but we wanted ours to look clean and vivid," Anthony Baratta explains. "This house is not a period piece, nor are any of the traditionally made rugs used throughout."

Mr. Diamond felt a special rapport with this client, whom he describes as "warm, unpretentious and very sure of her preference for Americana." She in turn reports that "the great thing about Bill is that he takes a look at you and figures out who you are. This house is more *me* than I could have imagined."■

Writer ELAINE GREENE
Photographer LIZZIE HIMMEL



Right: **In the master bedroom quilts are used as hangings, upholstery, bed covers.** ***Opposite, left to right, top to bottom:*** **The dining room contains a 5-by-10-foot antique table. Under it lies a hooked rug by R. Taylor Harbison. Lusterware from Bardith and Ages Past. The kitchen is gleaming white and pale wood. The family Labradors on the Labrador rug by Stephen Anderson. The back stair runner is by Elizabeth Eakins Inc., as are the braided rug in Grandfather's bedroom and the plaid rug in the master bedroom.**

COLOR NOW

TIMELESS WHITES

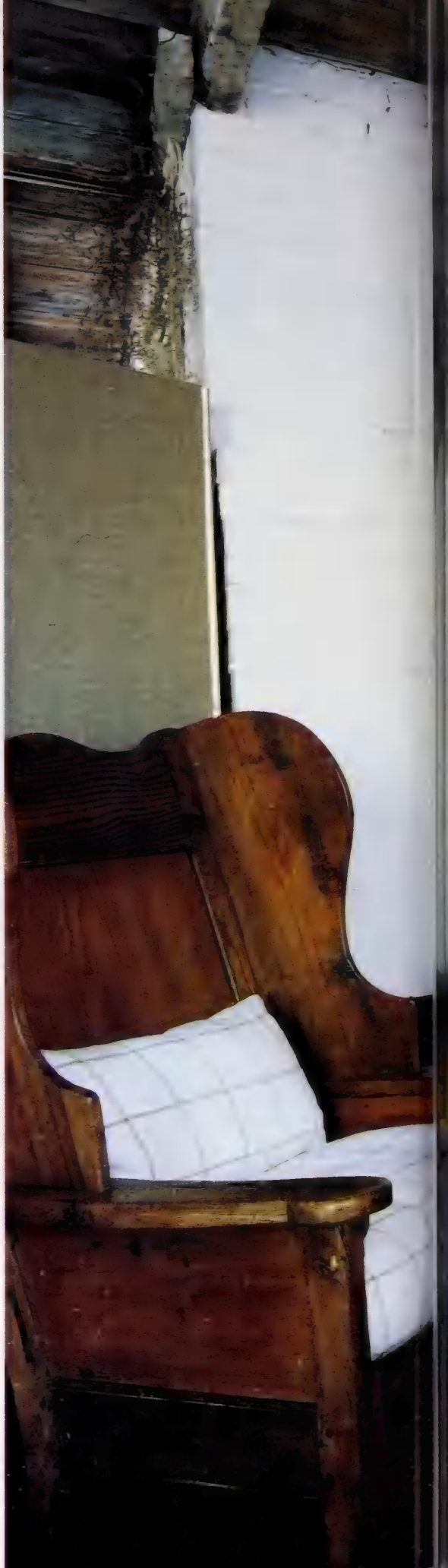
A wash of white for a rustic cottage in need of an uplift

A crisp white envelope" is a phrase you used to hear a lot when people were describing all-white rooms. No more! Designers today are expanding our concept of white to include dozens of pale shades—from cream and ecru to faded grays and blues. And they are using white not to create pure streamlined spaces but to highlight the natural textures of wood, stone and fabric.

This cottage on the south shore of Long Island exemplifies the sophisticated new approach. The living room's only pattern is a subtle grid on the chair cushion; the only colors are creamy tones, white-whites and putty. But the space is interesting for the various textures that the pale hues bring out. The fireplace, for example, was coated with a glossy pure white, which highlights the brick pattern; white paint mixed with spackle was rubbed into the wall and ceiling beams to reveal the wood grain; diaphanous curtains allow sunlight to shine through; the putty color emphasizes the roughness of the jute covering the banquettes.

"Several whites are always more interesting than one," says New York designer Robert K. Lewis. "But beware of the white that turns bluish. It can have a cold, dead look." All the pale shades here also open up these small rooms and contribute to the calm, relaxing atmosphere.►





Once the home of the community sheepherder, this 18th-century cottage now has furnishings that recall its early life and reflect its proximity to the Atlantic Ocean. The antique "lambing" chair, originally on rockers, was used in the barn to sit watch while a ewe gave birth. Shears to clip lamb's wool are propped on the mantel. The painted metal ship once topped a weather vane.



No color can quite match white's ability to open up spaces and highlight a room's character



This house looks as if it's always been this way, as if nothing has changed over the years," says Robert K. Lewis. "The fact is, *everything* has changed." Built in the 1700s, it was once the home of the village sheepherder, and later, judging from the horseshoes and carriage parts unearthed on the property, a smithery. More recently, it housed an answering service. When the current owners bought it five years ago, they found more than 100 phone plugs! An ugly vestibule was tacked onto the front door, which had been moved to the center of the facade. And the entire house was run-down, with a weak foundation and leaking roof.

The new owners, an investment adviser and an attorney with two teenagers, called on Mr. Lewis, a friend and an expert in 18th-century architecture. Together they moved the front door back to the side of the facade, and built a porch with a bench and balustrade. They enclosed a back porch for a master bedroom and bath. And those are just the major projects. . . .

But for all the remodeling, the decorating was light-handed. "We arrive here exhausted after a long week, and don't want anything fussy," says one of the owners. Down-filled banquettes are perfect for recuperating. A sturdy antique trestle table is paired with old firehouse Windsor chairs. Curtains, table linens and china maintain the shades-of-white scheme.►

A few of the house's original features get a new lease on life. *Right:* The door in old paint leads to the master bedroom. *Above:* Stair boards with the patina of worn paint panel the island counter.



The simplest decorating formula for modest rooms: white on white and a few overscaled pieces of furniture







Ask the lady of the house to name her favorite room, and she'll tell you it's this bedroom. "I can't think of any place I'd rather wake up in," she says, and finds herself returning here midday to collect her thoughts and enjoy the peaceful atmosphere.

The many shades of white contribute to the peacefulness. The bed linens, some of which are antique, are a passion of the owner, who lives the rest of the week in New York City. "For ten or fifteen years I've been collecting old linens and finally got a place to put them," she says. (During the cold months, substituting a red and black Amish quilt completely changes the character of the room.)

The whites also visually expand the space. Just 10 by 10 feet, the room is in the rear wing, which originally may have been the kitchen. You might expect the poster bed to crowd the small room, but it actually makes the room appear larger than it is. The headcloth, an antique wedding quilt, suggests a canopy—without breaking up the space the way a full canopy would. Sheer bed hangings and curtains keep the space open.

"To me the whole house has a sweetness that has to do with its simplicity, even plainness," says the owner. "I've lived in my New York City apartment much longer, but I consider this my emotional home."►

Photographer MICHAEL SKOTT

The bedroom features dozens of whites—from the pickled bedposts to the bleached floors. *Left:* Curtains that move in the slightest breeze were made from dimity that Mr. Lewis prewashes so it puckers like seersucker. *Above:* A primitive shelf displays an ivory-toned collection that evokes the nearby ocean: whale vertebrae, scrimshaw and sailor's carvings.

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Adding living space to the small house, the patio is completely enclosed by mature privet hedges and a garden shed

The hedges provide privacy yet don't block the ocean breezes the way a fence would. The owners, beginning gardeners, constantly experiment to find plants that can survive the beach climate. For more on plants and for garden plan, see page 94.■



COLOR NOW

PINK PLUS

Strong enough to suffuse the living room with a rosy glow, pink keeps good company with yellow in the dining room and brightens other rooms too



Daring. Courageous. Crazy? What would you think of painting a living room pure pink, a color not often used in living rooms? It's not as crazy as it sounds, however, because a color like this can pull a room together instantly. "We often think of walls as backgrounds against which to arrange furniture, rugs, collections," designer Mariette Himes Gomez says. "But this strong pink can be the dominant element. Because it fills a room with color, the room looks decorated immediately. Of course, in a pink room you must counteract the sweetness with a tailored stripe or a geometric like the rug." Vanilla crewelwork for sofa and curtains balances the strong color. ►

Above: **Sofa, $2,000; striped chairs, $895 each; coffee table, $450; end table, $895; slipper chair, $995; all, New Country Gear by The Guild Hall. Solid, striped chair fabrics, $22 a yard, Covington Fabrics Corp. Crewel fabric, $20 a yard, Textile Fabrics Associates, Inc. Rug, $900, Kamdin Designs. Lamp, $187, Ainsley Lamps. Painting, $3,500, Nancy Hoffman Gallery.** ***Right:*** **Demilune table, $1,750, Evergreen Antiques. Urn, $450, Macy's Herald Square. Rush basket, $150, Gordon Foster. Mirror, $1,095, Mirror Fair. Antique planter, $1,500, Bardith. Paint, #PR 35, $20 a gallon, Benjamin Moore Paints.**

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Designer Rooms At Retail



The yellow dining room walls match the living room walls in color value. Because the rooms are visible from each other, Ms. Gomez treated them *en suite*, echoing the living room pink in a patterned chintz here.

Right: Chairs, $650 each; table, $1,395; both, The Guild Hall. Scotchgard-treated chair fabric, $30 a yard; curtain fabric, $22 a yard; both, P/Kaufmann, Inc. Prints, $1,800 each, W. Graham Arader III. Epergne, $2,800, John Rosselli, Ltd. Paint, #YL 22, $20 a gallon, Benjamin Moore Paints.

Below: Console, $3,200, Macy's Herald Square. Candlesticks, $235 a pair, Michael Feinberg Inc. Pitcher, $55, Towle Silversmiths. Melons, $120 each, Sarreid, Ltd. Engravings, $6,500 for four, R. Brooke, Ltd.

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In the master bedroom, all the colors of the house are gathered together like a summer bouquet. Yellows and pinks—less intense here—are accented by blue.

I think of this house as multicolored," says Mariette Himes Gomez, pointing out the touches of bright red and green in the living room. The green motif is more fully developed in the upstairs sitting room, where teal-green wicker furniture and a green-painted 19th-century window grille join a blue-striped sofa and a blue-background rug. In the master bedroom all the colors create a grand finale, with blue, yellow and pink (less intense than in the living and dining rooms) in almost equal proportions. "In so many houses the living room has a wide variety of colors, but the bedroom is monochromatic," says Ms. Gomez. "Here I wanted to create a sense that there is more and more color as you go from room to room."■

Editors CATHERINE LEUTHOLD, KATHLEEN MAHONEY *and* JODY THOMPSON-KENNEDY
Photographer JEFF McNAMARA

Opposite: **Love seat, $1,250; wheat chair, $365; both, The Guild Hall. Wicker table, $139; chair, $159; both, Conran's. Ticking, $5.40 a yard, Cohama Riverdale. Grille, $225, Cynthia Beneduce Antiques. Rug, $3,000, The Rug Loft.** ***Below:*** **Bed, $2,950; table, $495; both, The Guild Hall. Bench, $9,950, Florence De Dampierre. Screen, $2,500, R. Brooke, Ltd. Comforter fabric, $42 a yard, Fabriyaz. Pillow shams, $35 and $50, Barneys New York. Ruffle fabric, $22 a yard, Covington Fabrics Corp.** ***Above:*** **Chaise, $1,395, The Guild Hall. Armoire, $3,025, Hickory/ Kay Lyn. Chair, $695, Frederick Edward. Rug, $1,200, Kamdin Designs. Shades, $12 a square foot, Hunter Douglas. Lamp, $195, Zona. Chest, $3,200, Macy's Herald Square.**

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COLOR NOW

DESIGN FOCUS AT RETAIL

13 chic and easy finishes from the pros to transform unpainted furniture

FANCY BRUSHWORK





Opposite, clockwise from left: *The pier case shows off Becky Franco's mottling (inside), strié (outside) and marbling (top and bottom). Case, $121, Mastercraft.*

Luis P. Molina's deliberately imperfect circles and diamonds and milk-paint colors recall naive country antiques. Armoire, $369, Kroehler Cabinet Co.

Edwin F. Kobylarz built up layers of blue-green paint to achieve the distressed finish. Table, $250, Sears.

Sponging is a fast, easy way to add surface "texture." Becky Franco then painted the center panel. Cupboard, $60, Shaker Workshops.

The Finishing School created a ragged border, using crumpled plastic wrap to dab red-tinted varnish onto the gold background. Table, $1,363 finished, Casa Stradivari.

For the patina of old paint, Lisa Wassong used a rub-through technique. Chair, $464, Devon Shops. ►



From Swedish garlands to whimsical dots, painted decoration is simple and fun

Opposite, clockwise from left: From Scandinavia Kate Williams borrowed these ever-popular colors and simple garlands. Cupboard, $169, and hunt board, $199, Mastercraft.

Spot a winner! Anthony Cava used his thumb to add the dots to the corner cupboard's folk decoration. Cupboard, $264, Mastercraft.

With a simple combing technique, James Alan Smith gave the tabletop a woven pattern; the legs, vertical lines. Table, $50, Spiegel.

No fooling! Anthony Cava's easy fantasy graining is exaggerated so as not *to look like the real thing. Bench, $43.75, Shaker Workshops.*

From The Finishing School comes this example of traditional American country graining, a fantasy finish originated by rural craftsmen. Chest, $295, Cohasset Colonials. ■

Editor KATHLEEN MAHONEY
Photographer JESSE GERSTEIN





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PRICES ARE FOR UNFINISHED
PIECES. TO LEARN FIVE PAINT
TECHNIQUES SEE PAGE 84





BLOOMING SUCCESS

Garden design is like interior design: Shape spaces first, then choose colors

Have you ever noticed that gardeners seem to fall into two categories? Collectors and designers. The collectors, as collectors do, accumulate. They like nothing better than to plant a pink tulip they saw at the botanic garden or to discover Vita Sackville-West's favorite dianthus. Designers, on the other hand, have a vision of the garden as a whole. They carefully plan outdoor areas before planting a single spring bulb, and they show great discipline when choosing flowers. One look at the gardens and terraces around Carolyn Guttilla's Long Island, N.Y., house, and at the harmonious way they flow into each other, tells you which category she belongs in. After years of being an interior designer, Mrs. Guttilla feels that flower colors must be chosen as judicially as sofa fabrics and that gardens themselves must be planned as carefully as new houses. "First, you get the spaces right," she says. "Each terrace or patio—anywhere people sit—should have a long view and a close one. You must also lay out the walkways and plan the flow from garden to garden." Mrs. Guttilla planned her terraces at the same time she and her husband added a studio and garage to the original house, siting both terraces so that they have "long" views of the rolling lawn, a row of ancient horse chestnut trees and the trees of the neighboring estate. "We were very lucky to have this kind of vista," says Mrs. Guttilla, "but you can create your own with a vine-covered arbor or a gazebo or anything you want to look at." ►





Top: **The long lawn behind the Guttillas' house.** ***Above:*** **Carolyn Guttilla on the brick terrace.** ***Left:*** **Garden plan.** ***Opposite:*** **The breezeway linking house and studio opens to a flagstone terrace.**

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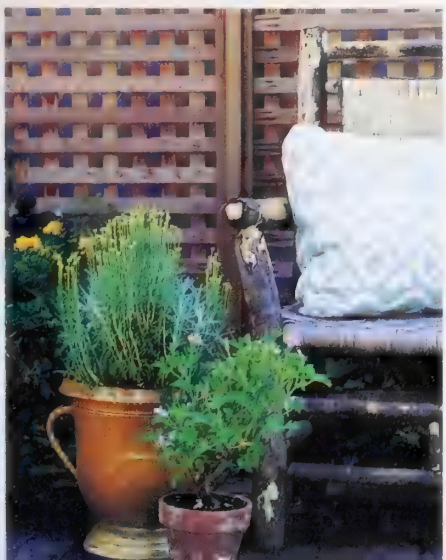
"This is not a grand house, so we chose cottage-garden flowers"

Carolyn Guttilla readily admits that the most exciting part of gardening is choosing plants, but she also knows it's important to choose plants that are appropriate. The house, built as a guesthouse around 1900 and attributed to Stanford White, is small and sits low on the ground. "It's really a cottage," says Mrs. Guttilla, "and I don't like to see shrubs and greenery growing up against it." For that reason she took out all foundation planting in the front *(opposite)* and replaced it with a few dwarf rhododendrons, some hostas, viburnum and myrtle. She also designed the flagstone patio to go right up to the edge of the "cottage" *(see preceding pages)* because she did not want plants and flowers to obscure the outline in the back. "Plants in pots stand away from the exterior walls and don't really hide the shape," she says.

Her knack for what's appropriate prevailed in the perennial beds around the brick terrace too. (The brick terrace opens from the garage by way of French doors, above.) "I wanted cottage-garden flowers for these beds," she says. "It's very easy to be grand in a garden, but this is not a grand house." The flowers are white, pale blue and pink, mixed in with some silver-leaved plants. Mary MacDonald, a landscape designer who was Mrs. Guttilla's partner in creating the gardens, calls these beds the ghost garden. "I think a range of white to lavender is better for small spaces," says Mrs. Guttilla, who has found in her years as an interior designer that too many bright colors are overpowering. In the "ghost garden" beds Mrs. Guttilla and Ms. MacDonald planted geraniums, bearded iris (a variety called 'Shimmering Cream'), lavender, baptisia, aquilegia, dianthus, woolly lamb's ears, artemisia, snow-in-summer and gypsophila. Around mid-July they add annuals—blue salvia, white nicotiana, anemones—to fill in when the perennials begin to fade.■



Opposite: **A picket gate provides a focus for the green and white front garden.** ***Above left:*** **The brick terrace.** ***Above right:*** **A brick walk creates a transition between patio and lawn.** ***Right:*** **Stone rabbit.** ***Below left:*** **Lattice on the studio wall will soon be covered with climbing hydrangea. Santolina and scented herbs in pots.** ***Below right:*** **Snow-in-summer above stone wall, cranesbill below it.**





WILLIAM P. STEELE

COLOR NOW

"These and other approaches to color are enriching our cities and houses"

LIVING COLOR



BUZZ YUDELL

In its application to architecture, color speaks in many voices. It was just a whisper in the 1950s and '60s when the International Style was dominant and white buildings abounded. With the '70s the voice became firmer, as the application of paint to building surfaces became more accepted. What at the time was primarily painted color has, in the '80s, swelled to a crescendo of possibilities for color in both building materials and surface treatment.

A new fascination with texture has led to the revival of faux finishes: faux bois, faux marble and sometimes faux for the fun of it. Now faux is so liberated that it doesn't have to pretend to be something else: It's a painting in and of itself. In addition, there are many new products that look like something else: laminates that simulate marble, granite, wood, metal, even cork. There is also a growing excitement about the natural colors and surfaces of materials, which are often used in surprising juxtapositions. The abundance of options has sometimes led to an anything-goes application of color, with approaches changing as often as hemlines. But the most successful exploration of color is still based on clear expressions of architectural ideas and intentions.

Left: **Using only three colors, Luis Barragán creates a union of light and color in this house in Mexico City.** ***Below right:*** **Ricardo Legorreta combines a vibrant salmon color with thick walls and elemental materials to create a serene courtyard.**

Some of today's most intriguing uses of color in architecture are those with historical connections. One example is the painting of a terra-cotta band around the base of a building to emphasize its growth out of the earth. Historians speculate that this application dates back some 7,000 years, and the tradition continues to this day: Donald Chapell has given a fresh and contemporary interpretation of a house's relationship with the land by painting a blue-green band around an East Hampton, N.Y., house *(opposite, center left)* to link it to a grassy landscape.

Traditionally, color has been used to code such basic elements as doors and windows, base and crown moldings, floors and ceilings, reinforcing their architectural roles. Streets in small Mexican villages reflect the continuity of this traditional use of color. The wainscots and borders are all given individual expression with hues varying from hot pinks to terra



RICARDO LEGORRETA



TIM STREET-PORTER



TINA BEEBE

Left: **Vivid colors lend stature to a compound created by Carlos Jimenez in Houston.** ***Right:*** **The ancient tradition of painting wainscots and moldings finds exuberant expression along a street in Guanajuato, Mexico.**

cottas to cool blue-greens. Yet the streets achieve a splendid unity because the colors are of a similar intensity. Michael Graves's buildings represent the most careful contemporary interpretation of the tradition. He develops palettes of colors that emphasize the articulation of architectural elements while the colors allude to earth and sky.

Contemporary masters like Luis Barragán and Ricardo Legorreta have built on this tradition, at times taking it past the merely lively to the sublime. What elevates the work is an artful response to natural light. In Mr. Barragán's Gilardi House *(opposite, left)*, a long entrance gallery is experienced as pure suffused golden light. Invisible sources of natural light extend this illusion by reflecting off white walls and water. A slab of electric pink stands in contrast. Mr. Barragán has used only three colors, but with such incredible skill that the experience of light as color is as mystical as in any Gothic cathedral.

Mr. Legorreta's Gomez House *(opposite, bottom right)*, in Mexico City, choreographs light, color and space in a series of exterior courts and elegantly sculptural interior rooms. Saturated color emphasizes the strength of the walls—a conscious evolution in the Mexican tradition of using color to define architectural elements. Bold wall color is played against the natural colors of beams, stone courts and native landscape.

Mr. Barragán and Mr. Legorreta work in vivid palettes that stand up to the strong light of southern climates. The use of light and color is gaining adherents in many parts of the Southwest. Recently, in creating a small private compound in Houston, Carlos Jimenez applied a lesson learned in his native Costa Rica by using color to transform even basic materials. Here, intense blue and terra cotta give greater stature to a guesthouse and studio *(above left)*.

Color can also unite inside and out. In our own house in Santa Monica we extended the palette of color and materials to include plant materials. A garden walk juxtaposes green tiles and squares of moss *(bottom)*. The bright and dull greens are played against the dull pink of the bricks. Inside, warm rosy and cool blue-green colors define bays that suggest special places "outside" the neutral white center *(below right)*. A one-room house is perceived as having many moods and places as well as being connected to the rooms outside.

Architects are also looking beyond landscape and climate to lessons from artists in the use of color and materials. Architects like Frank Gehry and Rem Koolhaas are reinvigorating Cubist and constructivist traditions. Mr. Gehry often uses a collage of colorful materials. In a recent house he has used copper, lead, stone and plywood to emphasize the sculptural relationships of individual rooms. These and other approaches to color are enriching our cities and houses. In skillful hands, color celebrates the variety and nature of materials. It transforms our experience of space and place, and connects us with our past.■

—BUZZ YUDELL *and* TINA BEEBE

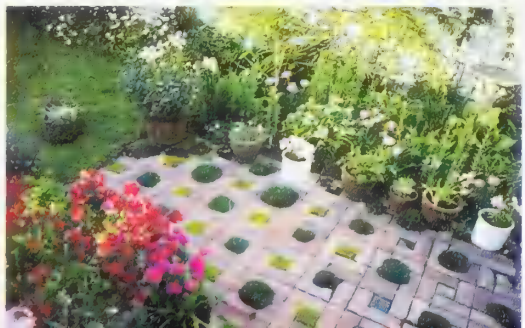


TOM YEE

Architect Donald Chapell underscores the sculptural forms of a Long Island house with a bold stroke of blue-green paint. According to the owner the stripe gives the house the serenity of a boat at sea.



TIM STREET-PORTER



TIM STREET-PORTER

Above: **Cool green and warm bisque colored bays visually expand the authors' one-room house in Santa Monica, Calif.** ***Left:*** **The greens of the plants and tiles.**

Buzz Yudell is an architect and partner in Moore Ruble Yudell Architects in Santa Monica, Calif. Tina Beebe is a designer specializing in the architectural uses of color.

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Paint Details

Shown on pages 70 to 73



▲ RUB OUT

After covering upholstery with newspaper and masking tape, coat wood with shellac or sealer. Dry overnight. Using 2-inch foam brush, apply coat of coral oil paint. Let dry 24 hours. Apply whitewash (6 parts off-white paint, 4 parts paint thinner) and let dry 6 hours. Lightly rub with wet/dry 400 sandpaper so color shows through in parts where an old chair would be worn (arms, knees, etc.). Apply light coat of flat varnish. Dry overnight.

▼ CHECKERBOARD CHIC

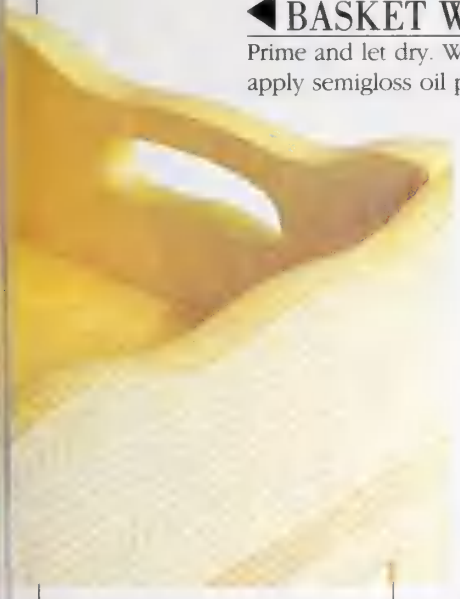
Using 3-inch bristle brush, whitewash tabletop (10 parts water, 1 part paint). Wipe off immediately with clean rag. When dry lightly sand with 120 paper. Using ruler, straight edge and pencil, draw checkerboard. Block off alternate squares with newspaper and masking tape. Apply white Sani-flat alkyd paint on exposed squares and rest of table, using cross-hatch strokes and leaving some areas unpainted. Dry overnight. Add raw umber to a small amount of blue-green paint and apply with short twisting strokes, leaving some areas unpainted. Dry overnight. Apply blue-green paint. Dry overnight. Add white paint to small amount of blue-green paint and apply. Dry overnight. Sand squares to expose paint layers. Remove tape. Sand edges of squares, leaving slightly raised. Apply polyurethane.





▲ FANTASY GRAINING

You might want to use a piece of wood as a model, but the aim is not to simulate real grain but to create an exaggerated effect. With 3-inch bristle brush, apply flat white latex. Dry 1 hour. Apply light blue latex. Dry 1 hour. Mix darker blue paint with clear low-luster varnish. Using a brush whose bristles have been sectioned off unevenly and tied with string or rubber bands, apply varnish, creating grain pattern as you go. Designate a spot as the wood knot and pull brush around it. Touch up with small watercolor brush, perhaps filling in the knot. Dry 1 hour. Apply coat of low-luster varnish.■



◀ BASKET WEAVE

Prime and let dry. With 2-inch bristle brush, apply semigloss oil paint in a color lighter than you want for the final effect. Dry 24 hours. Cut out a few 2-inch combs from medium-heavy cardboard, spacing teeth unevenly 1/8 to 1/4 inch apart. Doing a section of the table at a time, brush on a glaze darker than you want for the final effect. While glaze is wet, drag comb across surface. After all sections are combed, let dry 24 hours. Varnish if desired.

SPOTTED FEVER! ▶

Prime and let dry 1 hour. Apply base coat of semigloss latex in rich egg-yolk color. Dry 1 hour. With thumb or round brush and high-gloss white latex, add spots randomly in all directions. Anthony Cava added too many spots to this piece and had to paint over some of them with yellow. The result, however, is this interesting mottled surface.





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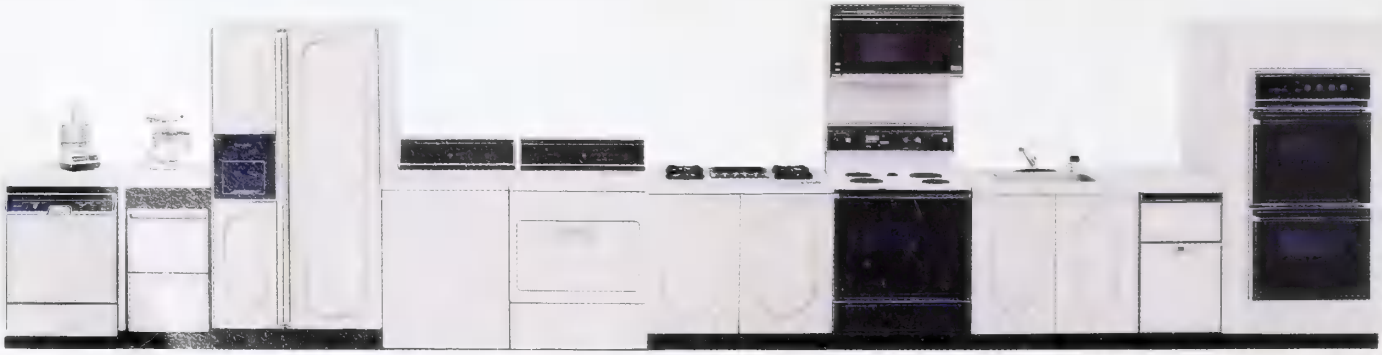
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By SARAH BELK

SUMMER FARE



▼ LIGHT START

An antipasto platter needn't be an uninspired offering of sliced salami and olives from a jar. Instead, "it can include almost anything that is in season," says Michael Chiarello *(right)*, chef at Napa Valley's Tra Vigne restaurant. Like everything else on the menu there, the antipasto course changes with the seasons, and with what chef Chiarello finds in the restaurant's garden each morning. His warm-weather antipasto is naturally light and includes *(below, clockwise from left)* sliced star fruit with strawberries, fresh mozzarella with basil, cambozola or goat cheese wrapped in roasted red peppers, prosciutto and persimmons, green beans and beet salad. In cooler weather, rich cheeses such as provolone, Parmesan or Bel Paese might be used, plus lots of wild mushrooms. Fresh fruits, such as thin pear wedges tossed with olive oil and lemon juice, also find their way onto the fall platter. "Pears are terrific with smoked Italian meats," says Mr. Chiarello.



JOHN VAUGHAN

▶ SALAD-BAR BASKET

Charlotte Walker, an avid cook, hostess and food consultant who can usually be found creating recipes in her San Francisco test kitchen or entertaining friends at home, believes simplicity—plus a touch of whimsy—is essential for enjoying your own party. Instead of the predictable tossed salad, Ms. Walker arranges an array of salad greens and raw vegetables in a basket, as if just gathered from the garden. She "garnishes" the salad with colorful seed packets. This "salad bar" basket can easily be toted for outdoor picnics.

GRAPE REFRESHERS

What could be more refreshing than a slushy, fruity Tropical Sunrise* or a tall pitcher of Virgin Sangria*? Made with grape juice, these potables are healthful, nonalcoholic choices for poolside cocktails. Another cool idea: Freeze purple, red or white grape juice in ice cube trays to add zest and color to sparkling mineral water, lemonade or other fruity drinks.

■ Speaking of grapes, why not top off your summer meal with Blueberry-Grape Slump*, from Elizabeth Alston's delightful new book, *Biscuits and Scones* (Crown, $8.95).

*To make, see recipe section



ANTHONY JOHNSON

▼ SOME DISH!

So many people expressed interest in store owner Marston Luce's English antique Davenport dishes that he commissioned their reproduction. The charming marbleized earthenware dinner plate below is a copy of the 1830 original. Its 11-inch diameter makes it perfect for buffet entertaining and for menus that include a sizable chop or steak. Also available in dark green; $37 each ppd., from Marston Luce, 1314 21 St. N.W., Washington, DC 20036. ■

Recipe reprinted from *Biscuits and Scones* by Elizabeth Alston. Copyright © 1988 by Elizabeth Alston. Used by permission of Clarkson N. Potter, Inc.



ELIZABETH HATHON



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NEW RANCH

NEW LITE RANCH

NEW RECIPE THOUSAND ISLAND



LAZY DAYS COOKING

A cooking couple shows how to entertain stylishly—without any hassle. The key is simple, flavorful food, including this strawberry tart with a pecan-butter crust.►



Grilled marinated chicken is served with cool minted taboule and watercress and endive salad *(above)*. (Serve leftover chicken with herbed mayonnaise or lemon and olive oil.) For dessert, let guests make their own sundaes (not pictured).

Red bell pepper sauce is a spicy dip for grilled marinated sirloin. Serve with chilled cucumber salad and corn on the cob *(below)*. Finish with a strawberry tart with whipped cream or vanilla ice cream *(previous page)*.

It's one thing to spend all weekend cooking when the days are cold and gray and the calendar says February; it's quite another to watch your guests play tennis and sunbathe while you toil away in the kitchen. But what if you love to entertain—and you want to go a step beyond hamburgers and potato chips? We asked husband and wife team Susan and David Liederman (co-owners of New York City's Chez Louis restaurant and David's Cookies) how they manage a grinding work week followed by successful—and fun—dinner parties. "We entertain almost every weekend at our country house in upstate New York," says Mrs. Liederman, a former actress and journalist. "And while we cherish our leisure time together with our two school-age daughters, weekends are also the time when we can visit with *our* friends." The Liedermans believe that the key to a fun party is good food served simply and unpretentiously. Like the bistro-inspired fare at their popular Manhattan restaurant, the lamb, chicken and beef on the menus here are marinated to tenderize and season them, then grilled to deepen flavors even more. Summertime favorites like corn on the cob, new potatoes and zucchini and yellow squash are also cooked over—or in—the coals.





Salads are simple, but amply flavored with lots of fresh herbs and pungent greens. (If everything is garden-fresh, it needs little or no embellishment.) The Liedermans are great wine aficionados and keep a good supply on hand so that there are plenty of choices. They often serve white wines from Germany, since they tend to be light and low in alcohol. And, ahhh, dessert! The strawberry and peach confections here are so good you won't even feel guilty eating them. With the chicken menu, the Liedermans like to serve make-it-yourself sundaes and cones (not pictured). They offer several kinds of ice cream, hot fudge and butterscotch sauces, and toppings like fresh berries, chopped nuts, toasted coconut, whipped cream and—anyone's childhood favorite—milk chocolate-coated caramels. Who could resist?

"If the guest list exceeds eight, I use paper plates," says Mrs. Liederman. "But I prefer to use real flatware (not sterling: no silver polishing for me on weekends!), and I always choose sturdy wineglasses that will fit into the dishwasher and linens that need no special laundering. That way, cleanup is a snap."■ —SARAH BELK

Photographer MICHAEL SKOTT

Finish the lamb menu *(left)* with poached peaches (the Liedermans like to use white peaches) served on crackling-crisp oatmeal cookies *(below)*. Vanilla ice cream with homemade caramel sauce is a to-die-for accompaniment.

Serve marinated leg of lamb (the marinade is redolent of fennel) with sliced tomatoes and basil, grilled squash and eggplant, and roasted potatoes *(above)*. Since it's butterflied, the lamb cooks relatively quickly. Leftover lamb is delicious in salads or sandwiches, or sliced and served with ratatouille and good French bread.

RECIPES BEGIN ON PAGE 92

FOR MORE DETAILS,
SEE PRODUCT INFORMATION



WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER



ANTHONY JOHNSON

PERFECT SHELLFISH WINES

Shellfish, the sea and summer—in our minds they all belong together at this time of year. To us the mere words conjure up images of clambakes after a hot day at the beach, picnics of shrimp salad sandwiches on shady terraces, dinners under the stars with as much lobster as we can eat. And with each, a bottle of a cold, zingy, refreshing white wine—but not the same one, of course.

Despite the fact that we tend to think of shellfish as a group, they actually have quite different tastes and textures. Mussels and clams, with their briny flavor, need wines with high acidity and savory character, such as the 1985 Clos du Bois Flintwood Chardonnay (about $12) or the '86 Henri Laroche Chablis (about $12). Rich, succulent oysters need wines that offer a sharp contrast—an '85 Pouilly-Fumé de Ladoucette (about $14) or an '87 Hogue Cellars Fumé Blanc (about $6), for example. Crab and lobster are sweeter, and are enhanced by a buttery Chardonnay, like the '85 Trefethen (about $15) or the '85 B.R. Cohn Olive Hill Vineyard (about $12). And shrimp has a delicate sweetness complemented by a fruity-crisp Johannisberg Riesling, such as the '87 Freemark Abbey (about $8), or an aromatic, dry California Chenin Blanc, such as the '87 Hacienda Clarksburg or the '87 Callaway Morning Harvest (both about $6).

If you're serving any of the above as an appetizer, however, there *is* one wine that will suit them all—a very fresh, very dry, very cold fino sherry such as Tio Pepe or Domecq La Ina (about $10).

SPANISH BARGAINS

When our friends ask us to recommend red wines, we know what they really want—"just a few good wines I can always count on that don't cost too much." The truth is that everybody needs—even we need—a list like that.

We've found that certain wines from Spain's Rioja region offer consistently good values. Light-bodied, smooth from extended barrel aging, scented, dry and piquant in flavor, they cost from $5 to $7. Best bets are vintages from '82 to '85. Reservas, which are aged longer, are not always worth the extra dollars. Look for Viña Cumbrero and Viña Monty from Bodegas Montecillo, Anares and Cerro Añon from Bodegas Olarra, Castillo de Ygay from Marqués de Murrieta, Viña Tondonia from Lopez de Heredia, Reserva 904 from La Rioja Alta, and Viña Real from CVNE.

COOL REDS

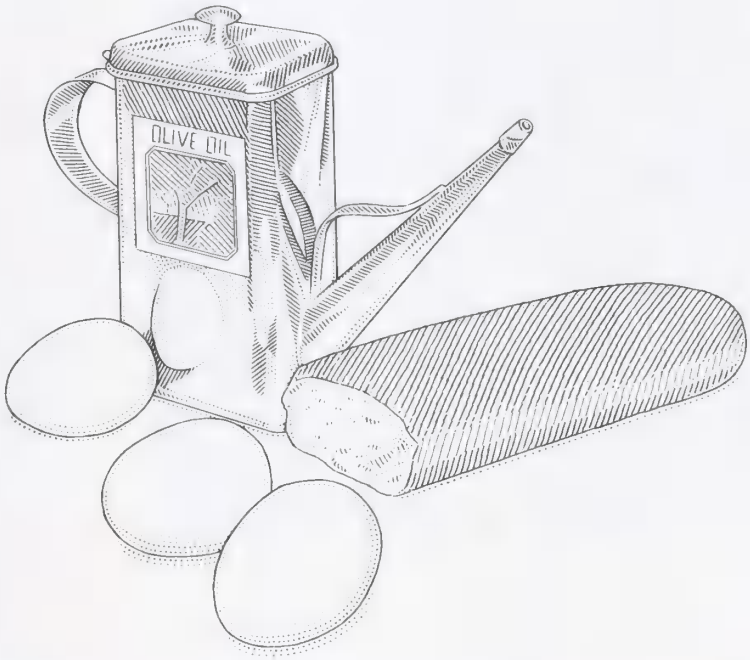
Wine lovers who visit the wine regions of France are often surprised to be served red wines cool—not as chilled as white wine generally is, but around 60 to 65° Fahrenheit, the temperature of a cool cellar. The second surprise is how good red Bordeaux, and especially red Burgundy, taste that way. The flavors seem crisper; the wine is more balanced. And it's definitely more refreshing.

Though a rich red wine served too cold is unpleasantly astringent because the tannins stand out, a red served too warm tastes soupy, and the alcohol stands out. Many wine lovers know that light reds such as Beaujolais are best served on the cool side. Take our advice and cool down other fine red wines too. Just put the bottle in the refrigerator for about 15 minutes or in an ice bucket (filled with a mixture of ice and water) for about 5 minutes. The bottle will be slightly cool to the touch. ■



Quick Cook

If your cholesterol level is healthy, eggs can be your best friend when it comes to quick cooking. My artist friend Elaine first served these herbed eggs to me one sunny summer morning at the beach. The dish was light, but restorative, and it has become a staple in my repertoire of fast meals, whether for brunch, lunch or supper. The blueberry dessert is low in calories and not too sweet. (If no one is dieting, offer crunchy, lemony cornmeal cookies as an accompaniment.) Serve the eggs with sliced tomatoes, and pour a California Sauvignon Blanc such as the one from Hanna Vineyards. Menu serves 2. —SARAH BELK



ELAINE'S PEASANT EGGS

1 to 2 tablespoons good quality olive oil
4 large eggs
1/2 teaspoon fresh thyme
1/2 teaspoon fresh marjoram or oregano
2 teaspoons minced fresh basil

☐ In a large nonstick skillet, heat olive oil over medium heat.

☐ Break eggs into the skillet and cook 30 seconds, or until whites begin to set. Sprinkle with herbs, cover and cook 2 minutes, or to desired degree of doneness.

SAUTEED WATERCRESS

1 to 2 tablespoons olive oil or butter
6 ounces fresh watercress, washed and drained
Salt, freshly ground black pepper, to taste

☐ In a large nonstick skillet, heat oil over medium heat. Add watercress, cover and cook 3 to 5 minutes, stirring frequently, until crisp-tender. Season to taste.

PARMESAN TOAST

2 tablespoons olive oil
2 medium cloves garlic, peeled and minced
2 4-inch lengths of French or Italian bread, split lengthwise
3 tablespoons grated Parmesan cheese

☐ In a medium skillet, heat oil over medium-low heat. Add garlic and cook 1 minute, or until garlic releases its fragrance.

☐ Drizzle the garlic-flavored oil over cut sides of bread. Sprinkle with cheese and broil 5 to 6 inches from preheated broiler 1 to 3 minutes, or until golden brown.

BLUEBERRY FREEZE

1 cup plain yogurt
2 tablespoons honey
1/4 teaspoon vanilla
1 1/4 cups blueberries, washed, drained and frozen
Mint sprigs, to garnish

☐ In a food processor combine yogurt, honey and vanilla.

☐ Add frozen blueberries and pulse 5 times, or until combined but chunky. Spoon into compotes or onto dessert plates, garnish with fresh mint sprigs and serve immediately with lemon cornmeal cookies (recipe follows).

LEMON CORNMEAL COOKIES

1 cup plus 2 tablespoons unbleached flour
1 cup yellow cornmeal
3/4 cup plus 2 tablespoons confectioners' sugar
3/4 teaspoon salt
1/2 teaspoon baking powder
1/2 cup (1 stick) unsalted butter, room temperature
1 large egg
1 egg yolk
1 teaspoon vanilla
1 1/2 tablespoons grated lemon zest

☐ In bowl, mix first 5 ingredients. Cut in butter until mixture resembles coarse meal. Add whole egg, yolk, vanilla and lemon zest. Knead 2 or 3 times or until just blended. Wrap dough and chill at least 30 minutes.

☐ On lightly floured surface, roll out dough 1/8 inch thick. Cut into stars or other shapes and place on buttered baking sheets. Bake in preheated 375° oven 8 to 10 minutes, or until bottoms are golden brown. Cool on racks. Makes about 4 dozen 2-inch cookies.■





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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

These mesquite-barbecued ribs have all the appeal of those cooked in a smoky pit in Texas—but they take a fraction of the time. The secret is to precook them in the microwave before grilling. Precooking allows for pinpoint timing and consistently delicious results.

Our barbecue sauce is a condiment that whispers "hot" just loud enough to summon pitchers of iced tea or cold beer. A nutty-flavored black-eyed pea salad, cabbage slaw and your favorite corn bread help make this a soul-satisfying meal. And the chocolate pecan cake that luxuriates in a cool strawberry sauce is a sweet finish. Menu serves 4.

BARBECUED RIBS

- **3 pounds pork spare ribs, cut into 4 sections**
- **2 handfuls mesquite chips, soaked in water**
- **A-pinch-of-soul barbecue sauce (recipe follows)**

☐ In a 2-quart rectangular microproof dish, place ribs meaty side down, with thicker sections toward the outside (overlapping will be necessary). Cover with waxed paper. Microcook on high 5 minutes, then on medium 10 minutes per pound, turning over and rearranging halfway through cooking.

☐ Heat coals, then scatter soaked mesquite chips over them. Grill ribs 5 minutes per side.

☐ Prepare sauce while ribs cook, then serve alongside ribs for dipping.

A-PINCH-OF-SOUL BARBECUE SAUCE

- **1 tablespoon butter**
- **1 garlic clove, minced**
- **1 small onion, finely chopped**
- **1/2 cup catsup**
- **2 tablespoons brown sugar**
- **2 tablespoons cider vinegar**
- **1 tablespoon soy sauce**
- **1 tablespoon Worcestershire sauce**
- **1/8 teaspoon ground red pepper**

☐ In a 4-cup glass measuring cup, combine butter, garlic and onion. Microcook on high 2 to 3 minutes, or until onions are tender. Stir in remaining ingredients and microcook on high 5 minutes, stirring once. Serve warm or at room temperature. Makes 1 cup.

WARM BLACK-EYED PEA SALAD

- **1/3 cup peanut oil**
- **1 medium onion, chopped**
- **2 cups shelled fresh black-eyed peas (or substitute frozen black-eyed peas, thawed)**
- **3 tablespoons red wine vinegar**
- **1/2 teaspoon salt**
- **1/4 teaspoon thyme leaves**
- **1/8 teaspoon red pepper flakes**
- **Pinch freshly ground black pepper**
- **1/4 cup chopped fresh parsley**
- **12 miniature plum tomatoes or cherry tomatoes**
- **Radish sprouts or alfalfa sprouts**

☐ In a 1-1/2-quart microproof casserole, combine oil and onions. Microcook on high 1 minute.

☐ Stir in remaining ingredients, except parsley, tomatoes and sprouts. Cover tightly with lid or plastic wrap, turned back slightly on one side, and microcook on high 5 to 7 minutes, until liquid boils; stir. Cover again and microcook on medium 8 to 10 minutes, until peas are crisp-tender. Let stand, covered, 5 minutes.

☐ Stir in parsley and adjust seasonings. Spoon into serving dish and garnish with tomatoes and sprouts. Serve warm or at room temperature.

CHOCOLATE PECAN CAKE WITH STRAWBERRY SAUCE

- **4 tablespoons butter**
- **2 ounces semisweet chocolate**
- **1/4 cup sugar**
- **1/2 cup buttermilk**
- **2 eggs, beaten**
- **1 cup finely chopped pecans**
- **1 teaspoon baking powder**
- **Confectioners' sugar**
- **1 8-ounce package frozen strawberries**
- **Fresh strawberries and mint leaves, to garnish**

☐ Cut 2 circles of waxed paper to fit the bottom of an 8-1/2-inch round cake dish. Place both sheets of paper on the bottom of the dish.

☐ Make cake: Place butter and chocolate in a 1-quart microproof mixing bowl. Microcook on high 2 to 3 minutes. Add sugar and buttermilk and mix to blend well. Beat in eggs.

☐ In a small dish, combine nuts and baking powder. Fold into chocolate mixture.

☐ Pour batter into prepared cake dish and smooth the top. Place cake on a microproof cereal dish in microwave oven. Microcook on medium 8 minutes, then on high 2 to 4 minutes, or until a cake tester comes out clean, rotating 1/4 turn once or twice if necessary. Let cake stand 10 minutes before turning out. Cut around the edges with a knife to loosen. Invert onto a serving plate; remove paper. Let cake cool and sprinkle with confectioners' sugar.

☐ Make sauce: Microcook berries on high 1-1/2 to 2-1/2 minutes or until a few ice crystals remain. Puree in food processor or blender. Serve with cake and garnish with fresh berries and a mint sprig. ■

ENTERTAINING PLUS

Continued from page 83

TROPICAL SUNRISE

- 1/2 cup white grape juice
- 1 tablespoon frozen orange juice concentrate
- 1 tablespoon frozen pineapple juice concentrate
- 2 teaspoons grated coconut
- 4 to 5 ice cubes
- Pineapple spear, orange wedge, to garnish

□ In a blender combine juices, coconut and ice and blend until smooth. Serve in a tall glass and garnish with pineapple spear and orange wedge. Makes one 9-ounce drink.

VIRGIN SANGRIA

- 1 bottle (750 ml) sparkling white grape juice
- Juice of 1 orange
- Juice of 1 lemon
- Juice of 1 lime
- Thin strips of lemon and orange peel, as desired
- Fresh mint sprigs (optional)
- Citrus slices, to garnish

□ In a 1-quart pitcher or punch bowl combine juices and peels. Add ice cubes, mint sprigs and garnish with citrus slices. Serves 6.

BLUEBERRY-GRAPE SLUMP

Filling:

- 1 can (6 ounces) frozen concentrated sweetened concord grape juice
- 1 package (1 pound) frozen blueberries, or 3 to 3-1/2 cups fresh blueberries
- 1 teaspoon vanilla

Biscuit topping:

- 3/4 cup all-purpose flour
- 1/4 cup sugar
- 1 teaspoon baking powder
- 1/4 teaspoon salt
- 1 tablespoon cold butter
- 1/4 cup milk
- 1/2 teaspoon vanilla
- Nutmeg sugar (mix 1 teaspoon sugar with 1/8 teaspoon ground nutmeg)

□ Make filling: In a 9- to 10-inch nonstick skillet over medium heat, simmer 3 tablespoons water, grape juice concentrate, blueberries and vanilla, uncovered, about 5 minutes.
□ Make biscuit topping: In a small bowl mix flour, sugar, baking powder and salt together. Blend in butter until mixture resembles coarse meal. Add milk and vanilla. Stir with a fork to form soft dough.
□ Drop about 12 rounded teaspoonfuls of dough evenly over the fruit, leaving spaces between. Cover and simmer 20 minutes over low heat, until biscuit topping looks dry on top or springs back when gently pressed. Remove from heat, sprinkle with nutmeg sugar and serve warm. Serves 6. ■

LAZY DAYS COOKING

Continued from page 87

DAVID LIEDERMAN'S SIMPLE STRAWBERRY TART

Pastry:

- 2 cups all-purpose flour
- 4-1/2 tablespoons sugar
- Pinch salt
- 18 tablespoons chilled unsalted butter, diced
- Ice water

Pecan butter:

- 2 cups broken pecans
- 1/2 cup firmly packed brown sugar
- 8 tablespoons chilled unsalted butter

Tart filling:

- 4 pints fresh strawberries, washed and hulled
- 1 pint heavy cream
- Sugar, to taste

□ Make pastry: In a food processor mix flour, sugar and salt together. Add butter and pulse until mixture resembles coarse meal.
□ Drop 1 tablespoon ice water down feed tube and pulse until mixture begins to come together. Do not overprocess.
□ Remove dough from work bowl and form into a flat disk. Wrap; chill 2 hours.
□ Make pecan butter: In a food processor process pecans, brown sugar and butter together until they form a paste.
□ On a lightly floured surface, roll out dough to fit a 9-by-13-inch baking sheet. Place on baking sheet; bake in preheated 300° oven 20 minutes. Let cool.
□ Spread pecan butter in a layer over the partially baked crust and return to oven; bake 25 to 35 minutes more, or until golden. Let cool.
□ Place strawberries, pointed end up, on cooled crust.
□ In a small bowl, whip cream with sugar until stiff.
□ To serve, cut tart into squares and serve with a dollop of whipped cream. Serves 8.

WATERCRESS AND ENDIVE SALAD WITH WALNUTS AND ROQUEFORT

Vinaigrette dressing:

- 1/4 teaspoon salt
- 1/4 teaspoon freshly ground black pepper
- 1 teaspoon Dijon mustard
- 2 tablespoons red-wine vinegar
- 3 tablespoons olive oil
- 3 tablespoons vegetable oil

Salad:

- 2 bunches watercress, washed, stems removed
- 4 medium Belgian endives, washed, leaves separated
- 1 cup toasted walnuts, coarsely chopped
- 1/4 to 1/2 pound Roquefort (or substitute other blue cheese), room temperature, crumbled

□ Make dressing: In a small bowl, whisk all vinaigrette ingredients together.
□ Make salad: In a large salad bowl, toss greens with vinaigrette dressing. Sprinkle with walnuts and Roquefort. Serves 6.

TABOULE WITH MINT

- 1 7-ounce box (1-1/4 cups) taboule (bulgur wheat)
- 1/3 cup olive oil
- 1/4 cup chopped shallots
- 1/4 cup chopped scallions
- 1/2 cup diced tomatoes
- 1/4 cup chopped fresh parsley
- 2 tablespoons chopped fresh mint
- Salt, freshly ground black pepper, to taste
- Mint leaves, to garnish (optional)
- Scallions, trimmed, to garnish (optional)

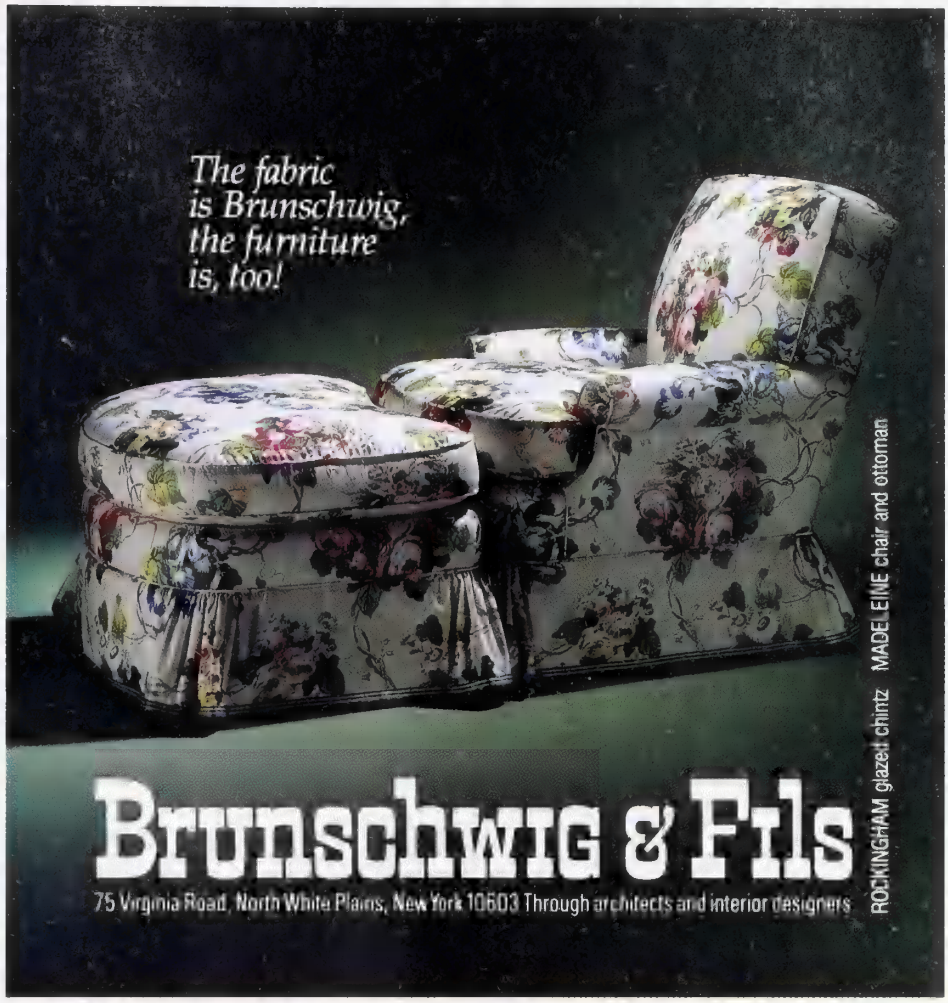
□ In a large bowl combine taboule with 1-1/2 cups cold water and the olive oil. (If taboule comes with a spice packet, add it at this point if desired, or save for another use.) Let mixture stand for 30 minutes.
□ Add remaining ingredients except whole mint leaves and whole scallions and toss to combine. Garnish with mint leaves and scallions, if desired. Serves 6.

ROAST MARINATED CHICKEN CHEZ LOUIS

Herb marinade:

- 1/2 cup olive oil

(Continued on page 92)



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LAZY DAYS COOKING

Continued from page 91

1-1/2 cups vegetable oil
5 cloves garlic, peeled
3 sprigs fresh thyme
3 sprigs fresh rosemary (optional)
Freshly ground black pepper, to taste

Chicken and sauce:
1 3- to 3-1/2-pound chicken, preferably kosher
1 cup good-quality chicken stock
3 tablespoons unsalted butter (optional)
Salt, freshly ground black pepper
Fresh thyme, to taste

☐ In a large nonaluminum bowl or pan, combine marinade ingredients. Add chicken, turn to coat. Cover and marinate chicken in refrigerator overnight.

☐ Sprinkle chicken generously with pepper. Place on a grill 4 to 6 inches from hot coals and sear 3 minutes on each side.

☐ Discard marinade. Place chicken in a roasting pan with a heavy bottom and roast in preheated 450° oven 45 minutes, or until juices run clear when chicken is pierced in the thickest part.

☐ Remove chicken from pan and set aside on a grooved carving board. Pour off excess fat from the roasting pan; add chicken stock and butter and boil briefly while scraping up any brown bits stuck to bottom of pan. Season with salt, pepper and thyme.

☐ To serve, carve chicken and ladle sauce over each serving. Serves 6.

ROASTED GARLIC CHEZ LOUIS

Garlic becomes sweet as it cooks, and is delicious squeezed out of its peel and spread onto coarse country bread.

☐ Break garlic into individual cloves (figure about 1 head for 4 people). Place in a heatproof baking dish and roast in a preheated 500° oven 25 minutes, or until soft.

CUCUMBER SALAD WITH YOGURT-CHIVE DRESSING

3 medium cucumbers, peeled and halved lengthwise, then seeded and sliced crosswise
1 cup plain yogurt
1/4 cup chopped fresh chives
Salt, to taste

☐ In a medium bowl mix all ingredients together. Chill 1 hour or until ready to serve. Serves 6.

GRILLED MARINATED STEAK WITH RED PEPPER SAUCE

4 to 6 large red bell peppers
3 tablespoons olive oil
1 medium yellow onion, diced
4 cloves garlic, peeled and chopped
1/2 to 1 small fresh hot chili pepper, seeded, finely chopped
Salt, to taste
Herb marinade (see chicken recipe above)
3 to 4 pounds sirloin steak, trimmed of excess fat

☐ Prepare sauce: Over an open flame sear bell peppers, turning with tongs to scorch skin on all sides (or broil peppers, turning frequently, until black on all sides).

☐ Place roasted peppers in a paper bag and fold the top to close. Place bag in preheated 200° oven 1 hour.

☐ Remove peppers from oven and, under cold running water, rub off burned outer skin. Discard core and seeds and chop coarsely.

☐ In a food processor or blender, puree peppers until smooth. (If puree is not completely smooth, pass through a fine sieve.)

☐ In a medium skillet over medium heat, heat olive oil and sauté onion, garlic and chili pepper 5 minutes or until chili is softened. Set aside.

☐ In a small bowl combine bell pepper puree with onion mixture. Season with salt. Let sauce stand 2 hours at room temperature (or up to 12 hours in the refrigerator) to marry flavors.

☐ In a large nonaluminum pan combine marinade ingredients. Add

steak and marinate at room temperature at least 2 hours, or in refrigerator up to 8 hours.

☐ Bring steak to room temperature; discard marinade and grill steak 4 to 6 inches from hot coals, 5 minutes per side or to desired doneness.

☐ To serve, spoon sauce onto serving platter. Slice steak across the grain into 1/4-inch slices and place slices in an overlapping pattern over sauce. Serves 6.

GRILLED BUTTERFLIED BONELESS LEG OF LAMB

1 cup red-wine vinegar
1/4 cup fruity olive oil
3 tablespoons fennel seeds
2 bay leaves
1 tablespoon kosher salt
2 teaspoons freshly ground black pepper (or more, to taste)
1 3- to 4-pound leg of lamb, boned and trimmed

☐ In a large glass or stainless-steel bowl, combine all ingredients except lamb and mix well. Add lamb, toss to coat, and marinate 2 hours at room temperature (or overnight in the refrigerator), turning several times.

☐ Bring lamb to room temperature and discard marinade. Pat dry with paper towels.

☐ Place on a grill 4 to 6 inches from medium-hot coals and grill 15 minutes per side, or to desired doneness. Serves 6.

GRILLED SUMMER SQUASH

☐ To grill summer squash (or substitute Japanese eggplant or zucchini), use vegetables that are no bigger than 1 inch in diameter. If larger, slice lengthwise. Brush vegetables with a little olive oil and salt and pepper to taste. Grill 4 to 6 inches from hot coals 8 minutes, turn and grill other side 7 minutes or until just tender.

OATMEAL LACE COOKIES WITH POACHED PEACHES AND CARAMEL SAUCE

Cookies:

16 tablespoons (2 sticks) unsalted butter, room temperature
1 cup firmly packed brown sugar
1/2 cup granulated sugar
1 large egg
1/2 teaspoon vanilla
1/2 cup all-purpose flour
1/2 cup oatmeal
1/2 teaspoon salt
1/2 teaspoon baking soda
2 cups coarsely chopped walnuts

Peaches and sauce:

1/2 cup sugar
1 teaspoon vanilla
3 large ripe peaches, preferably white, cut in half, pitted
1/2 cup heavy cream
1 pint vanilla ice cream

☐ Make cookies: In a large bowl combine butter, sugars, egg and vanilla and mix well.

☐ Add flour, oatmeal, salt and soda and mix until well blended.

☐ Spoon heaping tablespoonfuls of dough about 8 inches apart onto a nonstick baking sheet. With a wet fork, flatten each cookie to about 3-1/2 inches in diameter (dough should be thin). Scatter walnuts over cookies.

☐ Bake in preheated 350° oven 10 to 12 minutes, or until edges are crisp. Cool cookies on a rack. Makes about 36 cookies.

☐ Prepare peaches: In a heavy medium saucepan over high heat, bring 2 cups water, sugar and vanilla to a boil.

☐ Lower heat to a simmer and place peaches, cut side down, in syrup. Simmer 2 to 3 minutes, turn peaches and simmer 2 to 3 minutes longer, or until peaches are pierced easily but not mushy when pressed with a fork.

☐ Remove peaches from syrup; peel off skins and discard. Let peaches cool.

☐ Remove syrup from heat and let cool 2 to 3 minutes. Add heavy cream. Return syrup to heat, bring to boil and reduce until sauce is the consistency of melted ice cream.

☐ To serve, place 1 oatmeal cookie on each of 6 dessert plates, with a scoop of vanilla ice cream on 1 side and a peach half on the other side. Serve with sauce. Serves 6.■



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GARDEN SCHEME

Shown on pages 62 and 63

The odd-shaped backyard was bricked in to form a patio, which serves as an extension of the small house. French doors open from the dining area onto steps that lead down to the new patio.

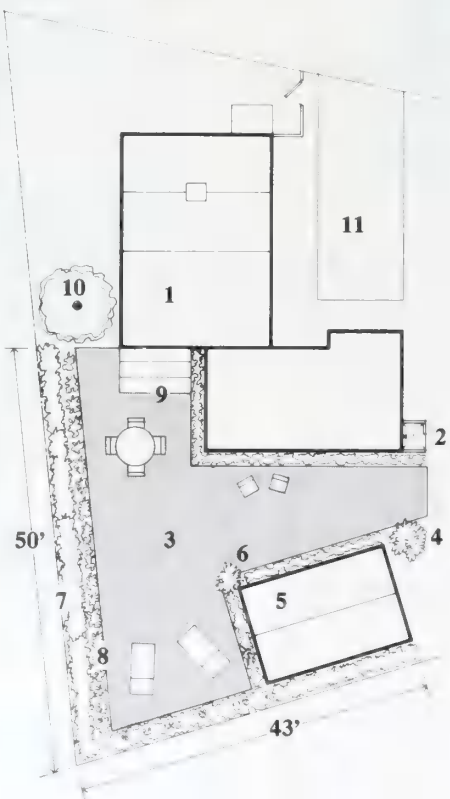
The brick was laid out in a simple pattern *(below)*: 19 rows of standard long, narrow bricks placed horizontally, alternating with 2 rows of shorter, squatter ones placed vertically. The rows of shorter bricks stretching from side to side make the patio seem wider than it is, according to designer Robert K. Lewis.

Edging the brick area are mature privet hedges and perennial borders with blue, pink and white flowers. Because the owners are constantly moving plants around, each year the perennial borders are different. The borders contain delphinium, iris, veronica, dianthus, peonies, monkshood, phlox, daylilies, baptisia, balloonflowers and astilbe. Bushes—bayberry, butterfly and hydrangea—soften the corners of the house and garden shed.

For this lush setting, Mr. Lewis custom-designed the patio furniture—the chaises with 6-inch dovetailed corners and a table with a Chippendale fretwork top.■

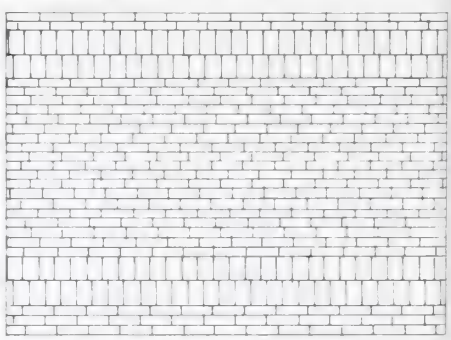


Robert K. Lewis designed this backyard patio as a wonderful outdoor living room. It's where the family gathers after a day on the beach and for festive meals.



1. **House**
2. **Outdoor Shower**
3. **Brick Patio**
4. **Bayberry Bush *(Myrica pensylvanica)*: commonly found near the seashore because it grows well in sandy soils**
5. **Shed**
6. **Butterfly Bush *(Buddleia davidii)*: A root-heavy shrub with clusters of white flowers, it can be grown in most garden soils**
7. **Hedges**
8. **Flower Border**
9. **Steps**
10. **Hydrangeas: Hardy species grow well in coastal climates**
11. **Driveway**

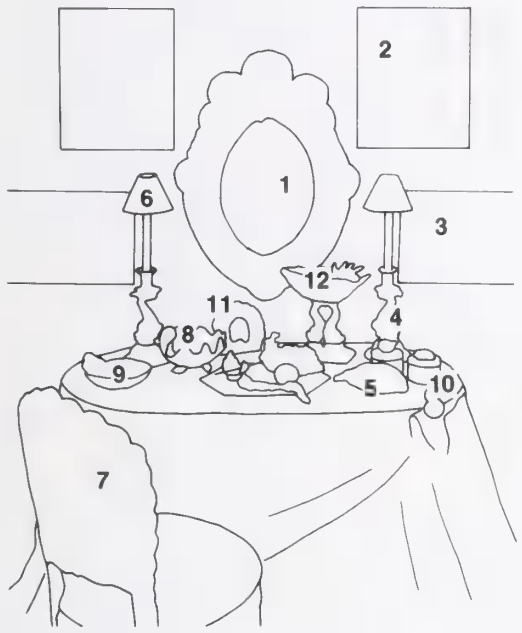
* BRICK PATIO



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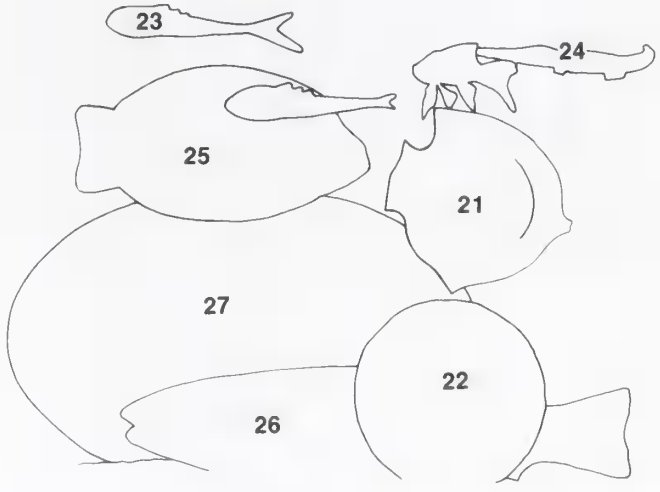
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HB MARKETPLACE, pages 16 and 17
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(left and below)

1. *Mirror, Limited Editions* $1,500.00
2. *Shell prints, Lo Forti Imports (for four)* 108.00
3. *Fish prints, Lo Forti Imports (for six)* 45.00
4. *Candlesticks, Foreign Advisory (each)* 75.00
5. *Shell dish, Foreign Advisory* 75.00
*6. *Shades, Luis P. Molina (for two)* 160.00
7. *Chair, Casa Stradivari* 750.00
8. *Sponge holder, Fitz and Floyd* 30.00
9. *Peach shell dish, Fitz and Floyd* 25.00
10. *Shell boxes, Fitz and Floyd (for three)* 36.00
11. *Frame, Ballard Designs* 20.00
12. *Conch compote, Mottahedeh* 150.00





13. *Shell plates, Fitz and Floyd (for four)* $85.00
14. *Sweetmeat dish, Mottahedeh* 45.00
15. *Fabric, P/Kaufmann, Inc. (per yard)* 20.00
16. *Shell vase, Cache-Cache, Ltd.* 150.00
17. *Dish with spoon, Cache-Cache, Ltd.* 210.00
18. *Shell tureen, Thaxton & Co.* 156.00
19. *Shell dinner plate, Thaxton & Co.* 60.00
20. *Fish pitcher, Mesa International* 36.00
21. *Fish-shaped plate, Barneys New York* $40.00
22. *Goldfish plate, Barneys New York* 15.00
23. *Spoons, Contre-Jour, Inc. (for two)* 85.00
24. *Knife, Contre-Jour, Inc. (per place setting)* 120.00
25. *Fish plate, Victoria and Richard MacKenzie-Childs, Ltd.* 100.00
26. *Tureen, Bergdorf Goodman* 195.00
27. *Platter, Vietri Inc.* 86.00

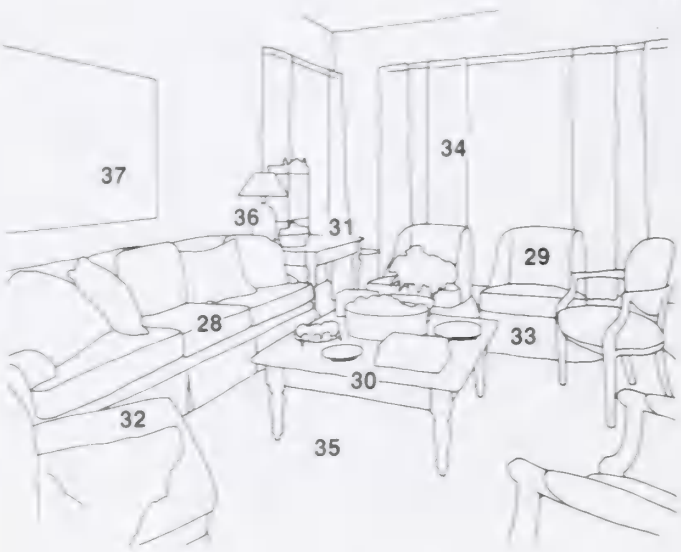
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HB READER ADVANTAGE

PINK PLUS: Mariette Himes Gomez, designer, pages 64 to 69
SHOPPING LIST



Living room, page 64
(above)

28. *Sofa, The Guild Hall* $2,000.00
29. *Striped chairs, The Guild Hall (each)* 895.00
30. *Coffee table, The Guild Hall* 450.00
31. *End table, The Guild Hall* 895.00
32. *Slipper chair, The Guild Hall* 995.00
33. *Fabrics, Covington Fabrics Corp. (per yard)* ... 22.00
34. *Fabric, Textile Fabrics Associates, Inc. (per yard)* 20.00
35. *Rug, Kamdin Designs* 900.00
36. *Lamp, New Country Gear by Ainsley Lamps* .. 187.00
*37. *Painting, Nancy Hoffman Gallery* 3,500.00



Living room detail, pages 64 and 65
(above)

*38. *Demilune table, Evergreen Antiques* $1,750.00
*39. *White urn, Macy's Herald Square* 450.00
40. *Rush basket, Gordon Foster* 150.00
41. *Mirror, Mirror Fair* 1,095.00
*42. *Antique planter, Bardith* 1,500.00
43. *Paint, Benjamin Moore Paints (per gallon)* 20.00



Dining room detail, page 66
(above)

*44. *Console table, Macy's Herald Square* $3,200.00
45. *Candlesticks, Michael Feinberg Inc. (per pair)* . 235.00
46. *Pitcher, Towle Silversmiths* 55.00
47. *Carved pine melons, Sarreid, Ltd. (each)* 120.00
*48. *Engravings, R. Brooke, Ltd. (for four)* 6,500.00



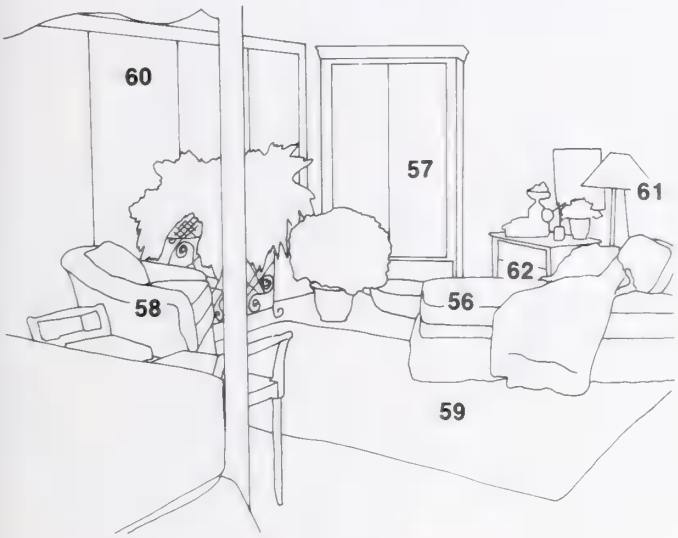
Dining room, pages 66 and 67
(above)

49. *Chairs, The Guild Hall (each)* $650.00
50. *Table, The Guild Hall* 1,395.00
51. *Chair fabric, P/Kaufmann, Inc. (per yard)* ... 30.00
52. *Curtain fabric, P/Kaufmann, Inc. (per yard)* .. 22.00
53. *Prints, W. Graham Arader III (each)* 1,800.00
*54. *Epergne, John Rosselli, Ltd.* 2,800.00
55. *Paint, Benjamin Moore Paints (per gallon)* 20.00

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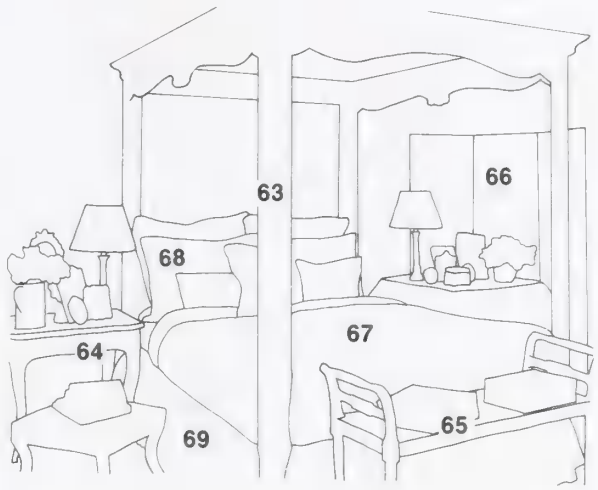
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PINK PLUS: Mariette Himes Gomez, designer, continued
SHOPPING LIST



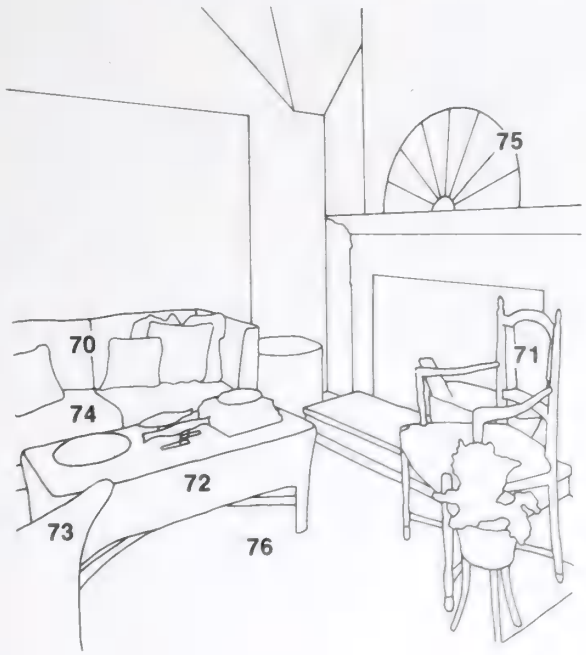
Bedroom, page 68
(above)

56. *Chaise, The Guild Hall* *$1,395.00*
57. *Armoire, Hickory/KayLyn* *3,025.00*
58. *Chair, Frederick Edward* *695.00*
59. *Rug, Kamdin Designs* *1,200.00*
60. *Duette shades, Hunter Douglas Window Fashions (per square foot)* *12.00*
61. *Lamp, Zona* *195.00*
*62. *Antique chest, Macy's Herald Square* *3,200.00*



Bedroom detail, page 68
(above)

63. *Bed, The Guild Hall* *$2,950.00*
64. *Lamp table, The Guild Hall* *495.00*
*65. *Bench, Florence De Dampierre* *9,950.00*
*66. *Papered screen, R. Brooke, Ltd.* *2,500.00*
67. *Fabric, Fabriyaz (per yard)* *42.00*
68. *Pillow shams, Barneys New York (each)* .. *35.00, 50.00*
69. *Dust ruffle fabric, Covington Fabrics Corp. (per yard)* *22.00*



Sitting room, page 69
(left)

70. *Love seat, The Guild Hall* *$1,250.00*
71. *Wheat-back armchair, The Guild Hall* *365.00*
72. *Wicker coffee table, Conran's* *139.00*
73. *Wicker armchair, Conran's* *159.00*
74. *Ticking, New Country Gear by Cohama Riverdale (per yard)* *5.40*
*75. *Window grille, Cynthia Beneduce Antiques* ... *225.00*
76. *Rug, The Rug Loft* *3,000.00*

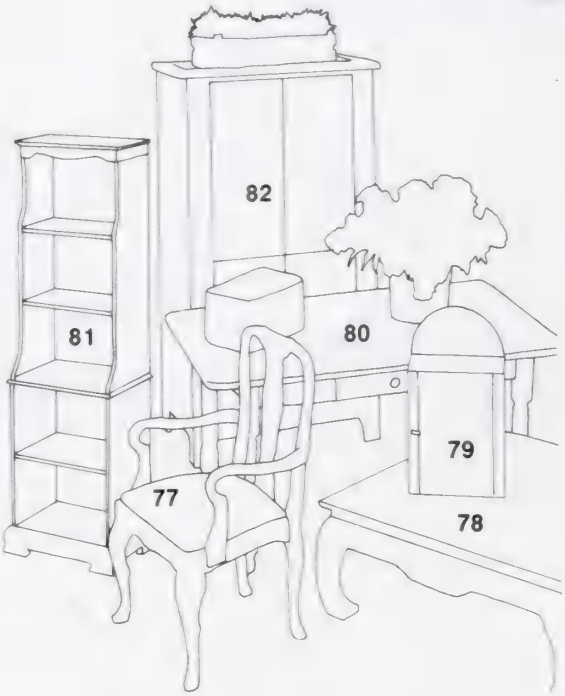
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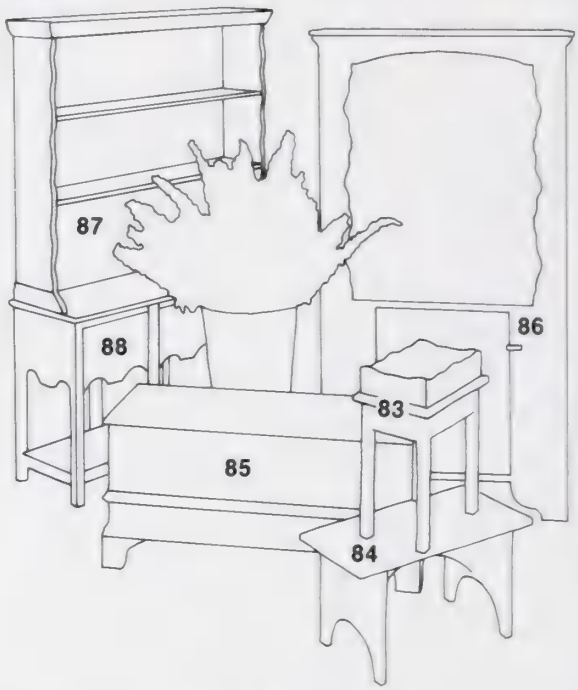
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FANCY BRUSHWORK, pages 70 to 73
SHOPPING LIST



Page 71 (above)



Page 73 (above)

77. *Armchair, Devon Shops (also available finished)* *$464.00*
78. *Cocktail table, Casa Stradivari (finished)* *1,363.00*
79. *Cupboard, Shaker Workshops (kit)* *60.00*
80. *Farm table, Sears* *250.00*
81. *Pier case, Mastercraft* *121.00*
82. *Armoire, Kroehler Cabinet Co.* *369.00*
83. *End table, Spiegel* *$50.00*
84. *Arched bench, Shaker Workshops (kit)* *43.75*
85. *Chest on drawers, Cohasset Colonials (kit)* *295.00*
86. *Corner cupboard, Mastercraft* *264.00*
87. *Welsh cupboard, Mastercraft* *169.00*
88. *Hunt board base, Mastercraft* *199.00*

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

COVER

Flair-arm wicker chair, #1072—O'Asian Designs Inc. (M), 1100 W. Walnut, Compton, CA 90220. **Lamp**—Kostka of America, Inc. (T), 200 Lexington Ave., New York 10022. **Turquoise lacquer column table**—Casa Stradivari (T), 200 Lexington Ave., New York 10016. Purchase information not available for all blue-and-white porcelains, basket and antiques.

HB MARKETPLACE

●*Pages 16 and 17—Right:* **Aqua fish dinner plate, bluish-white dinner plate** with goldfish, part of tea set—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Stainless-steel and Nacrine-handled fish spoons, alligator knife** with green handle—Contre-Jour, Inc. (R), 190 Columbus Ave., New York 10023. **Fish dinner plate,** 15 by 8-1/2 inches—Victoria and Richard MacKenzie-Childs, Ltd. (M), PO Box 308, Aurora, NY 13026. **Painted ceramic fish tureen with lemon handle**—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Large ceramic fish platter**—Vietri Inc. (M), PO Box 460, Hillsborough, NC 27278; fine department stores and gift shops. **Jewel snail pin on edge of plate**—Kenneth Jay Lane Inc. (R), 20 W. 37 St., New York 10018. **Purple coral**—The Collector's Cabinet (R), 153 E. 57 St., New York 10022. *Top left:* **Shell mirror,** 30 by 26 inches, made to order—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Shell and fish prints**—Lo Forti Imports (MO), 820 Mission St., San Francisco, CA 94103. **Creamware dolphin candlesticks and shell dish**—Foreign Advisory Service Corp. (M), PO Box 549, Princess Anne, MD 21853. **Hand-painted lampshades**—Luis P. Molina, 38 W. 56 St., New York 10019. **Shell chair,** #4054, with antique frost finish—Casa Stradivari (M), 200 Lexington Ave., New York 10016; available at fine department stores. **Sponge holder,** 7-3/8-inch diameter; **shell dish,** 7-1/2 inches long; **ceramic shell boxes,** 3-1/4 inches long—Fitz and Floyd (R), PO Box 815367, Dallas, TX 75381-5367; at fine department stores. **Terra-cotta scallop picture frame**—Ballard Designs (MO), 2148-J Hills Ave., Atlanta, GA 30318. **Dolphin shell creamware compote**—Mottahedeh New York (R,M), 225 Fifth Ave., New York 10010; at fine department stores. **Sea-coral fabric,** 100-percent cotton, 54 inches wide by 4 inches, $45 per yard—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Shell jewel pins**—Kenneth Jay Lane Inc. (R), 20 W. 37 St., New York 10018. **Pearl and coral necklaces**—Stephen Dweck (R), 21 W. 38 St., New York 10018; available at fine department stores. **Mother-of-pearl pens,** $100 each; **mother-of-pearl pen holders,** $85 each—Nancy Marshall Antique Collection, Ltd. (R), 145 E. 62 St., New York 10012. **Octagonal-shape creamware platter with crab motif,** $25—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Shells, coral, starfish**—The Collector's Cabinet (R), 153 E. 57 St., New York 10022. *Below:* **Assorted shell plate set, bone china**—Fitz and Floyd (R), PO Box 815367, Dallas, TX 75381-5367. **Shell creamware sweetmeat dish**—Mottahedeh New York (R,M), 225 Fifth Ave., New York 10010; at fine department stores. **Crisscross fabric,** 100-percent cotton, 54 inches wide, pink, blue and green, sea mist—P/Kaufmann, Inc. (R), 261 Fifth Ave., New York 10016. **Shell vase with sterling-silver rim; shell dish with sterling-silver spoon and coral handle**—Cache-Cache, Ltd. (R), 888 Madison Ave., New York 10021. **Seashell tureen and dinner plate with blue or black faux-marble borders,** Italian ceramic—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **White ceramic fish pitcher,** 12 inches high—Mesa International (R), Breezy Hill Rd., Danbury, NH 03230.

HB TODAY

●*Page 18—The Art of Being a Guest:* **Crepe scarf,** 32 by 32 inches; shipping, $3; New York residents add tax—Museum of American Folk Art (M,MO), 62 W. 50 St., New York 10020. **Magnets,** at quilt and museum shops or by mail, $2.50 for postage (6 magnets), 25 cents per additional magnet—The Quilt Digest Press (M,MO), Dept. 8, 955 14 St., San Francisco, CA 94114. **Sponged flowerpot**—Domain (R), The Mall at Chestnut Hill, 199 Boylston St., Chestnut Hill, MA 02167; 7 Newbury St., Boston, MA 02116; 66 W.

(Continued on page 101)

PRODUCT INFORMATION

Continued from page 98

Farms Mall, Suite 107, Farmington, CT 06032; 134 Village Blvd., Princeton Forrestal Village, Princeton, NJ 08540; Bridgewater Commons, 400 Commons Way, Suite 189, Bridgewater, NJ 08807. **Carnevale raspberry puree** at most Saks Fifth Avenue shops, including 611 Fifth Ave., New York 10022. **Cook's Grand Reserve Champagne** at wine stores nationally—Cook's (R), 391 Taylor Blvd., #110, Pleasant Hill, CA 94523. **Custom wildflower mix**—call 800-874-SEED or send $2 for catalog from High Altitude Gardens (MO), PO Box 4238, Ketchum, ID 83340. **Buckwheat griddle cake mix and maple syrup**—The Vermont Country Store, Mail Order Office, PO Box 3000, Manchester Center, VT 05255-3000; 802-362-2400; free catalog. **The Art Institute of Chicago stationery,** postage $1.65; set, 20 envelopes, stationery pad with 40 sheets—The Museum Shop (MO), The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago, IL 60603. **"Whad'ya expect, Linen?" napkins;** postage, $3, specify color—R. & R. Robinson Inc. (R), 1290 Third St. South, Naples, FL 33940. **Chintz paper plates:** dinner plates, 10 for $5; 9-inch salad or dessert plates, 10 for $4; 5-inch cake plates, 10 for $3; shipping, $2.75 per order—Wolfman-Gold & Good Company (R,MO), 484 Broome St., New York 10013. **Hydrangea tray**—Mayhew (R), 507 Park Ave., New York 10022; La Ruche (R), 174 Newbury St., Boston, MA 02116; La Cache (R), 217 Reynold Village, Winston-Salem, NC 27106; Martin's (R), 1304 Wisconsin Ave. N.W., Washington, DC 20007; Hell Rung Linens (R), 9733 Clayton Rd., St. Louis, MO 63124; Sasparella Ltd. (R), 1551 N. Wells St., Chicago, IL 60610; Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; Necessities (M) 173 Columbia Hts., Brooklyn Hts., NY 11201.

●*Page 20—A New Shelf Life:* **Cirque wallpaper,** #F78, rose and white stripes, 21 inches wide, 11 yards long, $25 per roll—Laura Ashley (R,MO), 1300 MacArthur Blvd., Mahwah, NJ 07030; 800-223-6917; catalog, $2; order or ask for nearest store. **Victoria floral china**—Goldsmith-Corot (M), c/o Deruta, 225 Fifth Ave., Room 808, New York 10010; Frank McIntosh at Henri Bendel (R), 10 W. 57 St., New York 10019; Dalton Brody (R), 3400 Idaho N.W., Washington, DC 20016; Table of Contents, 446 N. Wells St., Chicago, IL 60610; Piccadilly Fair (R), 520 Northpark Center, Dallas, TX 75223; Wilder Place, 7975-1/2 Melrose Ave., Los Angeles, CA 90046. *Nap Pillows:* **Lace-edged botanical napkin,** 20 inches square, comes with 2 sets of flowers—Frank McIntosh at Henri Bendel (R), 10 W. 57 St., New York 10019. **Map of Paris napkin;** shipping, $3 per order—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012.

●*Page 22—Inventors' Alert!:* Judith Arango's stores: Arango (R), 7519 Dadeland Mall, Miami, FL 33156-7872, 305-661-4229; 2384 E. Sunrise Blvd., Ft. Lauderdale, FL 33304, 305-563-9988. **Tiered black wooden bowl,** $56; **clock,** 12-1/4 inches, $188; **red thermos,** $42.50; **cocktail shaker,** $95; all, Stelton U.S.A. *Book-Smart:* **Cindi Mufson's Contemporary Country Classics wallpaper,** 4-1/2-yard roll, $24 to $29 per roll; border paper, 4-1/2-yard roll, $20; fabrics: 65-percent polyester/35-percent cotton, 45 inches wide, $15 per yard; 100-percent cotton, 54 inches wide, $30 to $35 per yard. For nearest store write or call: Carousel Designs Inc. (M), 369 N.E. 59 St., Miami, FL 33137, 305-751-1100; Capital ASAM Inc. (M), 520 Hampton Park Blvd., Capital Heights, MD 20743, 800-638-0248; I. Lappin (M), 12 Channel St., Boston, MA 02210, 800-882-1680; F. Schumacher & Co. (M), 79 Madison Ave., New York 10016, 212-213-7900; Thybony Wallcoverings (M), 3720 N. Kedzie Ave., Chicago, IL 60618, 312-463-3005; Sinclair Wallcoverings (M), 6100 S. Garfield Ave., Los Angeles, CA 90040, 213-724-5000. For a how-to handbook only, send 50 cents and a self-addressed, stamped envelope to Carousel Designs, Inc., 369 N.E. 59 St., Miami, FL 33137; attention: Cindi Mufson collection.

COLOR NOW

●*Page 36:* **Arabesque console table,** Villa Secondo Collection, $1,694—Profiles (T,R), 200 Lexington Ave., 1211, New York 10016. **Mantel,** G16256, $2,400; **window,** B21643, $450; **door,** A21639, $175—Great American Salvage Co. (T,R), 34 Cooper Square, New York 10003. **Fiberglass column,** $450; **wooden flame finial**—Limited Editions (R), 253 E. 72 St., New York 10021. **French Art Nouveau chandelier,** $2,400; **ceramic Italian white-glazed terra-cotta fruit basket,** $295—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Frosted candlesticks, column candlestick,** 12 inches, $14; **Luisa candlestick,** $12—Bentson-West (R), 217 Second St., San Francisco, CA 94105. **Louis XV side chair,** #390 F-S, scrubbed white finish—Century Chair, PO Box 608, Hickory, NC 28603. **White tambour panels,** #He79245, by Henry Cassen, 100-percent polyester, 68 by 112 inches long, $290—Decorators Walk (T), 979 Third Ave., New York 10022. **Monet print fabric,** #174067.00, 100-percent silk, 28-inch half drop, 49 inches wide, mauve—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Panache top decanter** by Carlo Moretti, $150; **octagonal glass with gold rim,** $28—Avventura, 463 Amsterdam Ave., New York 10024. **Leaf tapestry fabric,** #814150, beige/cream; **Opalin, 301-GWF-1, slipcover fabric,** crystal, Groundworks, a division of Lee Jofa—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Fabric on throw pillow:** Aries, 100-percent polyester, 47/48 inches wide, #1 white—P/Kaufmann, Inc. (T), 261 Fifth Ave., New York 10016. **Purple-swirl bowl** signed by Darryle Hines, $175—Civilisation (R), 78 Second Ave., New York 10003.

●*Page 37:* **Continental blue-painted wooden mirror, $1,100,** mid 19th c.; **blue-green wooden birdcage** with original paint, Swedish, 1850s, $600—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Sundial with zodiac signs,** $225; **painted wooden half-round console,** $1,500; **lime-green leaf plates,** $60—Limited Editions (R), 253 E. 72 St., New York 10021. **Blue urn,** F16359, pair, $3,600—Great American Salvage Co. (R), Cooper Square, New York 10003 **Verdigris square-back bistro chair,** #740629, $136—Palecek (R), PO Box 225, Station A, Richmond, CA 94804; available at fine department stores. **SpectraWood palette-blue flooring,** #SW 6, solid ash stained with designer tint, $3.25 per square foot—Tarkett Hardwood Division-North America (T,R), PO Box 300, Route 9, Riverview Rd., Johnson City TN 37605-0300. **Aqua straw hat with flowers,** $100—Whitall and Shon (R), 485 Seventh Ave., New York 10018; available at department stores. **Jade-green bowl** by Cosmaufiero; **Pate de Verre bowl,** $600—Avventura (R), 463 Amsterdam Ave., New York 10024. **Monet silk print fabric,** #174062.00, 20-inch half-drop repeat, 49 inches wide, blue and green—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Aquamarine trumpet vase,** #18-308064, 6-3/4 by 11-1/2 inches high, $35—Pottery Barn (R), PO Box 7044, San Francisco, CA 94120-7044. **Green figs,** #340452007, $12.50 each—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012. **Artichoke plant print,** P21-21, $37—Lo Forti Imports (R), 820 Mission St., San Francisco, CA 94103. **Screen** painted by Anthony Cava (2 colors, lighter one diluted with water and, when dry, rubbed with a light sandpaper so that the color underneath shows through)—Anthony Cava, 236 W. 27 St., New York 10001. **Enamel-rim plate,** 12-inch diameter by 5/8 inches, $94—J.E. Jasen (R), 36 E. 10 St., New York 10003; available at Macy's. **Pillow with chloe-leaf green fabric,** #2084-4, 84-percent silk/16-percent polyester, 50 inches wide, $46.50—Carleton V Ltd. (T), 979 Third Ave., New York 10022. **Trim, #P018-05, on chair,** $22.50 per roll; **Gesso Treccia border; Gesso green wallpaper,** #P012-04, 10-1/2 inches wide, $42 per roll—Osborne and Little (R), 979 Third Ave., New York 10022.

●*Page 38:* **Arina moiré stripe skirt fabric, #60915.01, on pink chair,** 70-percent cotton/30-percent rayon, 51 inches wide, blue and rose shades—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Caro fabric,** 100-percent silk, 110 inches wide, rose, $315—Nancy Koltes Assoc. (T), 156 Fifth Ave., New York 10010. **Terra-cotta-pink plaster pedestal,** $180; **pink ceramic box,** $90; **pink-painted plant stands,** $450; **large pink covered jar,** $180—Limited Editions (R), 253 E. 72 St., New York 10021. **Pink accessories: bowl,** #0810, $12; **square plate,** #0821, $27.50; **small rectangular tray,** #0357, $17.50; **bowl,** #0360, $24; **lotus plate,** #0365, $28.50—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Pink vase,** #48469, 10-1/4 inches high, $170—Kosta Boda USA Ltd. (R,T), 233 West Parkway, Pompton Plains, NJ 07444. **Painted backdrop:** 2 pinks in large squares—Anthony Cava, c/o Florastry, 236 W. 27 St., New York 10001. **Anastasia roses curtain fabric,** exclusive McMillen collection—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Rose-checked bistro side table,** #761301, $97—Palecek (R), PO Box 225, Station A, Richmond, CA 94808-0225. **Pink chair,** poppy, $648—Frederic Williams (T), 200 Lexington Ave., 611, New York 10016. **Napoleon III upholstered chair,** #P6236, $3,650—KPS (T), 200 Lexington Ave., New York 10016. **Hydrangea pillow,** 100-percent cotton, 27 inches square, $36—Scandia Down Shops (R), PO Box 88819, Seattle, WA 98188; 800-237-5337. **Bayside fabric, #654850, on floor,** 54 inches wide, spring pink, Showhouse Collection, $23 per yard—Fabrics by Waverly (R), 79 Madison Ave., New York 10016. **Picket fabric on back wall,** 100-percent cotton, 54 inches wide, color 11 (peony), $25 per yard—P/Kaufmann, Inc. (R), 261 Fifth Ave. New York 10016. **Neo Classico, #59340, pink table,** rose granite with lacquer, $1,188—Casa Stradivari (R), 200 Lexington Ave., New York 10016. **Marbles; handmade lattiricio:** small, $8.50; medium, $11.50; medium-large, $16.50—Maslach Art Glass (R,T), 44 Industrial Way, Greenbrae, CA 94904.

●*Page 39:* **Ceramic urn,** $1,130; **pale yellow Canton lamp,** $530—Kostka of America, Inc. (T,R), 200 Lexington Ave., New York 10016. **Parrot-yellow bistro chair,** #740118, $224—Palecek (R), PO Box 225, Station 5, Richmond, CA 94808-0225. **Yellow and pink Aubusson rug,** 1880, 8 by 10 feet, $15,000—The Rug Loft (R), 845 Lexington Ave., New York 10021. **Castle Howard damask,** #62213.01, 100-percent cotton, 53 inches wide, yellow and jade; **Pekin stripe fabric,** 73-percent cotton/27-percent silk, Jaune; **Harrow damask chintz,** #61223.01, 49 inches wide; repeat, 15-1/4 inches, Ananas (see urn)—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Melanie-5FW fabric on table,** 100-percent cotton, 53 inches wide, 15-1/2-inch repeat, yellow, $135—Bayberry (R), 200 Lexington Ave., New York 10016. **Mezzo curtain fabric,** 51-percent linen, 49-percent cotton, yellow and white check, color #83, $20 per yard—Covington Fabrics Corp. (R), 267 Fifth Ave., New York 10016. **Cirque yellow and white striped wallpaper,** cowslip, white, #F782, $25 per roll—Laura Ashley (R), 714 Madison Ave., New York 10021. **Pillows in brilliant-yellow cotton damask,** standard, $62 per pair—Scandia Down Shop (R), 1011 Madison Ave., New York 10021. **Fruit print,** 30-31, $50—Lo Forti Imports (R), 820 Mission St., San Francisco, CA 94103. **Earthenware melon teapot** by Barbara Eigen, $75—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Stone pears,** #340452013, $12.50 each—D. F. Sanders & Co. (R), 386 W. Broadway, New York 10012. **Yellow porcelain shell box,** $225—Limited Editions (R), 253 E. 72 St., New York 10021. **French yellow floral plate,** $45—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Uno chop plate,** #93-66YL, yellow, $65; **uno chop plate,** #93-66ST, straw, $65—Taitu (R), 2156 Irving Blvd., Dallas, TX 75207-6575. **Yellow teacups with pink insides; cappuccino and espresso cups;** sets of 4 cappuccino cups and saucers, 7-ounce cup, #18-299156, $4; 4-ounce espresso cups, #18-299149, with saucers, $32—Pottery Barn (R), PO Box 7044, San Francisco, CA 94120-7044.

COLOR SCHEMING

●*Page 40—Left: Georgina Fairholme:* **Green leaf plate,** Wedgwood majolica, 1860, $85—Bardith, 31 E. 72 St., New York 10021. **Melon wallpaper,** #P862104, Oriental texture, 27 inches wide, 10-inch repeat; **Fleurs Des Indes print,** #879062, 100-percent cotton, glazed, 54 inches wide, $25.25 a yard; **striped fabric,** #834521, 2 inches wide, cotton flax; **Mah-Jong chintz,** #804130, 100-percent cotton, glazed, almond green; **plain moiré,** #794607, 100-percent viscose rayon, 51 inches wide, light coral; **Gloriana,** #798600, 100-percent cotton, glazed, 53/54 inches wide, 52-inch roll, cream ground; **Indira lace,** #873000, 100-percent cotton, 69 inches

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PRODUCT INFORMATION

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wide, natural white: **cream and pink braid fringe,** #T851725; **almond and green tassel fringe,** #T851075; **Briar tufted fringe**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Celtic Cross carpeting,** 100-percent wool, 12 feet wide—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. *Right: Josef Pricci:* **Pink luster saucer,** 1820, $150—Bardith (R), 901 Madison Ave., New York 10021. **One-pink-flower print,** English school, early 19th c., $585—Ursus Books and Prints Ltd. (R), 981 Madison Ave., New York 10021. **Rougemont ottoman fabric,** #3830, 100-percent woven cotton, rose; **Pemberly, #5670, fabric,** 100-percent cotton; **Aurora plaid,** #2646, 100-percent silk, blue—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Portugese needlepoint rug,** Bessarabian Blanc—Rosecore Carpets Inc. (T), 979 Third Ave., New York 10022. **Pink and white background**—Fands Restoration (T), 3113 Fands Place, Bronx, NY 10461.

●*Page 41—Top: Sam Blount:* **Honeysuckle chintz,** #66170.01, 100-percent cotton; **pink and white Bristol check,** #69885.01, 56-percent rayon/44-percent linen—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Wallpaper,** #W-36, canary-yellow stipple—Clarence House (T), 979 Third Ave., New York 10022. **Havering stripe,** #7808, yellow/white, 100-percent cotton glazed chintz, 51 inches wide; **loop fringe,** #801, 100-percent viscose, pink/green/white; **pink grosgrain ribbon**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Early American braid,** 100-percent wool, green/white, custom sizes and colors—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Pink/green cord,** #C-41 F1; **yellow/white cut fringe,** #FC-112-3—Scalamandre (T), 979 Third Ave., New York 10022. *Middle: Pauline Boardman:* **Sterling-silver filigree card case,** English, c. 1900, $550; **rooster match striker with glass eyes,** brass with metal overlay, c. 1900, $585—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021. **Chesterfield flowered fabric,** 100-percent cotton, glazed, #101, light blue—Rose Cumming Chintzes, Ltd. (T), 232 E. 59 St., New York. **Ediva Ottoman plaid fabric,** #63640.01, 55-percent cotton/45-percent viscose; **Traviata fringe moulinee,** #90506.05; **Gabrielle large rope,** #90484.05, blue and white; **Gabrielle large gimp,** #90472.05, blue and white; **Traviata marabout rope fringe,** #90500.05—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Torreau checked fabric,** #6825, 100-percent viscose, multi-pastel—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Ebury Diamond wallpaper,** #7022-04—Clarence House (T), 979 Third Ave., New York 10022. **Atlas fabric,** 100-percent cotton, glazed—S. Harris & Co. (T), Pacific Design Center, 8687 Melrose Ave., Space 647, Los Angeles, CA 90069; showroom: Hines & Co., 979 Third Ave., New York 10022. *Bottom: Carolyn Guttilla:* **Yellow parrot print,** 1785-91, 18th c.—Ursus Books and Prints Ltd. (R), 981 Madison Ave., New York 10021. **Green pea,** Chelsea Derby, 1780, English, $1,000—Bardith (R), 901 Madison Ave., New York 10021. **Arina moiré stripes,** #60913.01, 30-percent rayon/70-percent cotton, 51 inches wide, shades of blue and yellow; **Shelly narrow stripe,** #69352.01, 64-percent viscose/24-percent cotton/12-percent linen, blue; **DeWolfe stripe,** #786404-2, 100-percent cotton, light blue; **DeWolfe yellow stripe,** #786404-3, lemon and cream; **big yellow stripe,** #63863.01, 56 percent cotton/44-percent linen, yellow and cream; **white trim,** #90346, 100-percent cotton, color 0; **yellow trim,** #90450, 100-percent cotton, color 27; **blue trim,** #90451, 100-percent cotton, color 30—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

SEA BLUE-GREENS

●*Pages 42 and 43:* Flowers—Mädderlake (R), 25 E. 73 St., New York 10021. **Flair-arm wicker chair,** $399, #1072—O'Asian Designs Inc. (M), 1100 W. Walnut, Compton, CA 90220. **Sofa,** #891, $2,277 C.O.M., 27 inches wide—Swaim Originals Inc. (M), 200 E. Linden Ave., High Point, NC 27262. **Shalimar fabric,** blush, #5—Edgar Fabrics Inc. (M), 1030 Grand Blvd., PO Box 319 A, Deer Park, NY 11729. **White pedestal,** 12 by 12 by 35 inches high—New Bundy International Inc. (M), 350 Fifth Ave., New York 10118. **Wool dhurrie rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Turquoise coffee table**—Thayer Coggin, Inc. (M), 427 South Rd., PO Box 5867, High Point, NC 27262.

●*Page 44:* **Painting by Roger Muhl**—David Findlay Galleries (R), 984 Madison Ave., New York 10022. **Pottery on mantel**—Marion Waldo McChesney, Pawlet Potter, Pawlet, VT 05761. **Chairs,** #5032; **ottoman,** #532—Lee Industries (M), PO Box 26, Newton, NC 28658. **Victoria fabric,** Porcelaine—Fabriyaz (T), 41 Madison Ave., New York 10010.

●*Page 45:* **"The Waders" painting** by Anders Gittleson, 363 Greens Farm Rd., Westport, CT 06880. **Buffet cabinet,** 72 by 18 by 36 inches—New Bundy International Inc. (R), 350 Fifth Ave., New York 10018. **Table setting:** Majolica pitchers, antique—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Fruit compote, antique flowerpots**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Handmade English ceramic flatware,** 5-piece place setting; **English porcelain strawberry plate,** 8 inch; **green Corfu glasses, Vietri water glasses**—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Ceramic green apples, ceramic pitchers**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Lamp on buffet**—Kostka of America, Inc. (T), 200 Lexington Ave., New York 10022.

AQUA AND PASTELS

●*Pages 46 and 47:* **Kensington sofa covered in Dabo texture,** #14048.00/5; **Tabac glazed chintz,** #62602.01, 61 inches wide, blue, sage, seashell; **St. Andrew ottoman in Les Jeux d'Eau,** #62755.01—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Nineteenth-c. platters on mantel**—R. & R. Robinson Inc. (R), 1290 Third St. South, Naples, FL 33940. **Crystal hurricane lamps**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Mohair throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Coffee table**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Marbleized plate, blue and orange vase**—Briger Fairholme (R,T), 23 Lyme St., Old Lyme, CT 06371. **Birdcage**—Betty Jane Bart Antiques (R,T), 1225 Madison Ave., New York 10128.

●*Page 48:* **Chambly plaid taffeta,** #141702.00, 50 inches wide, blue and rose—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Antique plates**—Bardith (R,T), 901 Madison Ave., New York 10021. **Talisman flatware,** 5-piece place setting—Christofle (R), 680 Madison Ave., New York 10021. *Top left:* **Vase**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021.

●*Page 49:* **Amberly glazed chintz, #62612.01, fabric for curtain, headboard, dust ruffle,** pink and blue; **Baltimore slipper chair covered in Boutonniere glazed chintz,** #62502.01, blue on blue; **Piedmont recamiér covered in Foraux glazed chintz,** #62705; **dressing table covered in New Richmond dimity,** #69400; **Mousseline strié,** #13375; **Volubilis, #121524, border**—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Hatboxes**—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Nineteenth-c. Durham English quilt**—Briger Fairholme, 23 Lyme St., Old Lyme, CT 06371. **Louis XVI bench with arms,** 19th c.—Yale R. Burge Antiques, Inc. (T), 305 E. 63 St., New York 10021. **Painted breakfast tray**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Botanical prints**—J. Pocker & Son, 824 Lexington Ave., New York 10021. **Oval floral mirror, candlesticks**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Basket and needlepoint pillows**—Woolworks (R), 838 Madison Ave., New York 10021. **Bed linens**—The Linen Shop (R), 196 Bellvue Ave., Newport, RI 02841. **Needlepoint rug**—Kamdin Designs (R,T), 791 Lexington Ave., New York 10021. **Clock**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021.

SUMMERY BLUES

●*Page 50:* Gray and white awning stripe fabric, unavailable. **Gray planters**—Nabel's (T), Mamaroneck Ave., White Plains, NY.

●*Page 51:* **Blue and white toile fabric,** custom-printed—Decorators Walk (T), 979 Third Ave., New York 10022. **Custom-designed hooked rug,** made to order—Stephen Anderson; 212-431-8354. **Chintz pillow**—Clarence House (T), 979 Third Ave., New York 10022. **Paint,** Moormatic System III #807, Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862.

●*Pages 52 and 53:* **Custom-designed hooked dog rug**—Stephen Anderson; 212-431-8354. **Danish antique painted cupboard,** c. 1847—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. **Blue/white gingham check**—Pan American Phoenix (R), 153 E. 53 St., New York 10022.

●*Pages 54 and 55—Top left:* **Rug,** custom-designed, hand-colored and created by R. Taylor Harbison, 229 St. John's Place, #4E, Brooklyn, NY 11217. **Dining table and chairs**—Balasses House (R,T), Main St., Amagansett, NY 11930. **Hurricane glass shades**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Lusterware**—Bardith (R), 901 Madison Ave., New York 10021; Ages Past (R), 1030 Lexington Ave., New York 10021. Wallpaper, custom-printed, not available. *Below:* **Braided rug in green bedroom**—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021. *Bottom and right:* **White rattan chairs and sofa** designed by William Diamond—Bielecky Brothers (T), 306 E. 61 St., New York 10021. **Rose chintz** by Colefax and Fowler—Clarence House (T), 979 Third Ave., New York 10022. **Rug**—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021.

TIMELESS WHITES

Interior Design: R. K. Lewis Assoc., 699 Madison Ave., New York 10021.

●*Pages 62 and 63:* **Pink and white striped glazed chintz,** 100-percent cotton—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Antique lace cloth place mats and napkins**—The Grand Acquisitor (R), 110 N. Main St., East Hampton, NY 11937. **Pink dinner plates**—La Boutique de Marie Claire (R), 831 Madison Ave., New York 10021.

PINK PLUS

●*Pages 64 and 65:* **Wall paint,** PR 35, pink—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862. **Beveled notch-corner mirror,** #6592LB, 29 by 46-1/2 inches high, $1,095—Mirror Fair (R,T), 1495 Third Ave., New York 10028. **Painted tole watering can,** English, 19th c., $825—Florence De Dampierre Ltd. (R,T), 16 E. 78 St., New York 10021. **Spanish reproduction urn,** $450; **marbleized wood sphere on pedestal,** Italian reproduction, $100—Macy's Herald Square (R), 151 W. 34 St., New York 10001. **Contemporary rush basket,** $150—Gordon Foster (R,T), 1322 Third Ave., New York 10021. **Greek key rug,** 9 by 12 feet, pink, $900—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Swedish demilune table,** c. 1850, $1,750—Evergreen Antiques (R), 120 Spring St., New York 10012. **Wheel-back chair with vintage fabric**—Corvin Furniture (T), 21-03 41 Ave., Long Island City, NY 11101. **Sultan curtain fabric,** $9.95 per yard, hand-loomed in India, 100-percent cotton ground, 100-percent wool embroidery—Textile Fabrics Associates, Inc., 60 Metro Way, Secaucus, NJ 07094. **Window treatment** installed by Maury Shor, 1056 Washington Ave., Bronx, NY 10456. *Left:* **Beige and white striped chairs,** #0105, $895 each; **cocktail table,** #13-1042-00, 42 by 42 by 25 inches high, washed pine finish, $450; **square extension** table, #12-1170-00, two 16-inch leaves, pine finish; **sofa,** #3800, 86 inches, with shirred corner skirt, 36 by 34 by 86 inches long, $2,000; **armless pink chair,** #T101, with 2-1/2-inch box pleats around all, New Country Gear collection—The Guild Hall (M), 7700 Hall St., St. Louis, MO 63147. **Morocco, #101, striped fabric on chairs,** 100-percent cotton, 54 inches wide, 1-3/4-inch repeat, $22 per yard; **Meir Tearose, #7, fabric on pink chair,** 100-percent cotton, 54 inches wide, $22 per yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Sultan crewel fabric on sofa and window treatment,** 100-percent cotton; **embroidery:** 100-percent wool, hand-loomed in India, cream—Textile Fabrics Associates, Inc. (R,T), 60 Metro Way, Secaucus, NJ 07094. **Window treatment** installed by Maury Shor, 1056 Washington Ave., Bronx, New York 10456. **Wheel-back chair** covered in vintage fabric—Corvin Furniture (T), 21-03 41 Ave., Long Island City,

New York 11101. **Faux-bamboo mini armoire,** $900—Limited Editions (R), 253 E. 72 St., New York 10021. **Cream mohair throw,** $380—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Louis XIV reproduction chair;** pink fabric, Cowtan and Tout, $3,500 per pair—Charlotte Moss & Co., Ltd. (R), 131 E. 72 St., New York 10021. Pink pillows of floral vintage fabric from antique curtains. **White pillows with floral motif and lace made from napkins,** $12.50; **Carlson Teal plate,** $28—Henri Bendel (R), 10 W. 57 St., New York 10019. **Watercolor painting** on wall by Caroline Brady, $3,500—Nancy Hoffman Gallery (R), 429 W. Broadway, New York 10012. **Green ceramic table lamp,** 9025, New Country Gear collection, $187—Ainsley Lamps (R), available at Gear Stores (R), 127 Seventh Ave., New York 10011. **Victorian glass match strikers,** c. 1860, England, $225 to $400; **silver Victorian tray,** $225; **English wooden tea caddy,** 1918, $300; **1860 Chinese export ceramic passion fruit,** $225 to $425; **English Regency work basket,** $925; **green Wedgwood leaf plates,** $85 each; **Victorian celery vase,** $190—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Oval wire planter,** French, 1820, $1,500—Bardith, 31 E. 72 St., New York 10021. **Derby Floral dessert plate,** 1810, pink and red, $550—Bardith (R), 901 Madison Ave., New York 10021. **Tapered glass vase,** #20-134619, 5-3/4-inch diameter by 8-1/2 inches high, $15—Williams-Sonoma (R), Mail Order Dept., PO Box 7456, San Francisco, CA 94120-7456. **Greek key rug,** 9 by 12 feet, pink and cream—Kamdin Designs (R), 791 Lexington Ave., New York 10021.

●*Pages 66 and 67:* **Pine table,** #12-1056.00, #10, $1,395; **dining chairs,** #0158, New Country Gear collection, $650 each—The Guild Hall (M), 7700 Hall St., St. Louis, MO 63147. **Wall paint,** YL 22, yellow—Benjamin Moore & Co. (R), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862. *On mantel:* **Delft lambeth tobacco-leaf dessert plate,** blue and white, c. 1760, $350; *on table:* **Laufley blue and white sauce tureens with covers and stands,** English c. 1780, $3,500 per pair—Bardith (R), 901 Madison Ave., New York 10021. **Sterling pierce-work vases with satin crystal lining,** England, c. 1870, pair, $2,100—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021. **English custard glasses,** c. 1810-1820, $300 each—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Italian contemporary iced tea glasses and wineglasses** made by Vietri, $24 each—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Barraband prints of parrots,** hand-colored aquatint, c. 1820, $1,800 each—W. Graham Arader III, 29 E. 72 St., New York 10021. **Wooden decoy carrier,** c. 1920, made in USA, $275—Kelter-Malce (R), 361 Bleecker St., New York 10014. **Framed Italian urn engravings,** c. 1760, set of 4, $6,500; **Victorian silver basket,** c. 1860, $695—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Yellow salad plates,** $18 each—Henri Bendel (R), 10 W. 57 St., New York 10019. **Old Denmark Yamasake stainless flatware,** 6 place settings, $227.70—Fortunoff (R), 681 Fifth Ave., New York 10022. **Manveline white chop plates,** #0720, $23 each; **blue damask dinner plates,** #0730, $16.50 each—Gear Stores (R), 110 Seventh Ave., New York 10011. **Engraved gallery waiter,** #145E, $145; large GEO I, 10-1/2-inch **candlesticks,** #7751, $235 per pair—Michael Feinberg Inc. (R), 225 Fifth Ave., New York 10010. **Small glass beaker,** $30; **polka-dot tumblers,** $5 each; **napkins,** white with pink stripes, $22 each; **lace place mats,** $12 each—Barneys New York (R), 106 Seventh Ave., New York 10011. **Victorian epergne,** mid 19th c., $2,800; **pressed-glass candlesticks,** $450 per pair; **silver box,** $270—John Rosselli, Ltd. (R,T), 523 E. 73 St., New York 10021; 255 E. 72 St., New York 10021. **Steel table frame,** new, c. 1890 grates, $3,200—Macy's Herald Square (R), 151 W. 34 St., New York 10001. **Jack Shepard silver-plated 2-quart water pitcher,** #533, $55; **10-inch Paul Revere bowl, #4370, on main table**—Towle Silversmiths (M), 260 Merrimac St., Newburyport, MA 01950. **Hand-carved pine melon on table grate,** 10 inches long, 6-1/2-inch diameter, $120 each—Sarreid, Ltd. (R), PO Box 3548, Wilson, NC 27895. **Bubble glass goblets from France,** $30 each; **large glass candlesticks,** $160 each—Bergdorf Goodman (R), 754 Fifth Ave., 7th floor, New York 10019. **Wilton fabric, #5542, on dining room chairs,** 100-percent cotton, 54 inches wide, Scotchgard-treated, $30 per yard; **Harlequin maize woven jacquard fabric on dining room windows,** 100-percent cotton, Scotchgard-treated, $20—P/Kaufmann, Inc. (T), 261 Fifth Ave., New York 10016. **Window treatment** installed by Maury Shor, 1056 Washington Ave., Bronx, NY 10456.

●*Pages 68 and 69:* **Wheat-back armchair,** #22-2301-00, 25 by 25 by 39-1/2 inches high, $365; **love seat,** #6500, $1,250—The Guild Hall (M), 7700 Hall St., St. Louis, MO 63147. **Willow ticking fabric,** #15, 100-percent cotton, 27-inch repeat, Scotchgard Fabric Protector, New Country Gear by Cohama Riverdale, $5.40 per yard—Gear Stores (R), 127 Seventh Ave., New York 10011. **Teal Victoria wicker armchairs,** $159; **coffee table,** $139—Conran's (R), 160 E. 54 St., New York 10022. **Wrought-iron window grille** made in USA, late 19th c., $225—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Tripod wooden plant stand,** late 19th c., available through designers—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Iron contemporary fireplace screen designed by Leigh Morrell,** $265—Zona (R), 97 Greene St., New York 10012. **French Pavot needlepoint pillows,** 18th c., $750 each—Pillowry (R), 19 E. 69 St., New York 10021. **Vintage fabric pillows,** made in USA, c. 1920-30; **vintage painted-metal ice-fishing decoys,** made in USA, c. 1920, $240 each—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Blue hooked rug,** c. 1930, $3,000—The Rug Loft (R), 845 Lexington Ave., New York 10021. **Swedish basket,** c. 1850, $175—Evergreen Antiques (R), 120 Spring St., New York 10012. **Carlson Teal plate,** $28—Henri Bendel (R), 10 W. 57 St., New York 10019. *Bottom left:* **Country French canopy bed,** #21-1050-00, 68 by 90 by 80 inches high, (5/0 bedding), bisque cherry finish, $2,950; **country French lamp table,** 23-2126-00, 22 by 26 by 18 inches high,

(Continued on page 104)

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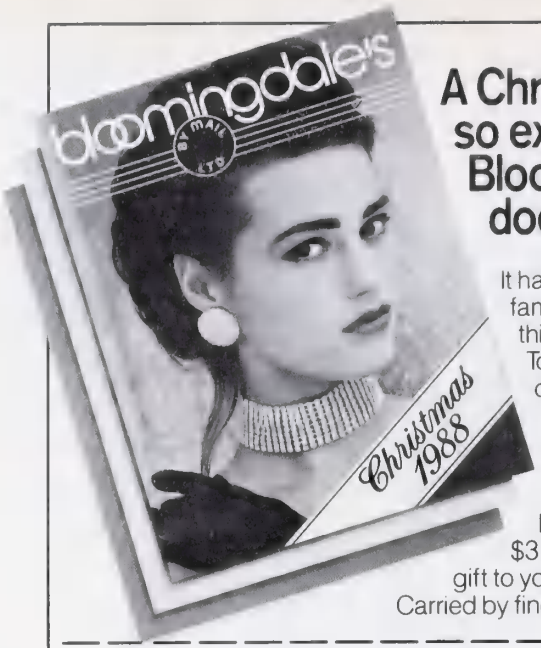
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PRODUCT INFORMATION

Continued from page 103

$495—The Guild Hall, 7700 Hall St., St. Louis, MO 63147. **Regency mahogany footstool,** c. 1810; **antique papered screen,** c. 1860, $2,500; **Victorian silver rectangular frame,** c. 1860, $900; **wooden mantel clock,** $475—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **English Regency satinwood bed seat,** c. 1900, $9,950; **giltwood mirrors,** Italian rococo, 18th c.; pair, $4,500—Florence De Dampierre, Ltd. (R), 16 E. 78 St., New York 10021. **Orange and pink quilt,** $780—J. Garvin Mecking (R), 72 E. 11 St., New York 10003. **Glass vase with fluted rim,** $35; **moiré pink and green pillows on bed: European square shams,** $50; **European standards,** $50; **baby pillows,** $35; **pillow,** $12—Barneys New York (R), Seventh Avenue and 17th Street, New York 10011. **Large sterling-silver Deco picture frame,** c. 1925, Birmingham, England, $1,450; **medium sterling-silver frame,** 1915, London, England, $1,295—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021. **Round gold frame,** c. 1900; **oval silver frame,** c. 1900—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Pine three-drawer painted chest,** c. 1860, England, $3,200 (newly painted); **milk-glass box,** Vienna, c. 1840, $1,200; **milk-glass dish,** $75—Macy's Herald Square (R), Corner Shop, 9th fl., 151 W. 34 St., New York 10001. **Wooden lamps,** 19th c., $2,250—Marvin Alexander Inc. (T), 315 E. 62 St., New York 10021. **Green silk Regency footstool,** c. 1810, $5,350; **Spitalfields silk pillows,** c. 1780; pair, $1,800; single, $1,200—Kentshire Galleries Ltd. (R,T), 37 E. 12 St., New York 10003. **Tall wooden frame with gold thistle medallion,** bird's-eye maple, $185—Cache-Cache, Ltd. (R), 888 Madison Ave., New York 10021. **Small oval brass frame, gold round frame, oval silver frame,** c. 1900—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **White goose-down comforter,** queen size, $610—Scandia Down Shops (R), 1011 Madison Ave., New York 10021. **Dust ruffle fabric,** Leadon terra cotta #32, 100-percent cotton, Scotchgard-treated, 54 inches wide, $22 a yard—Covington Fabrics Corp. (R), 267 Fifth Ave., New York 10016. **Gabrielle fabric for down comforter cover,** $42 per yard, Jay Yang for Fabriyaz, 100-percent cotton, Scotchgard-treated, 54 inches wide, apricot—Fabriyaz (R), 41 Madison Ave., New York 10010. **Rosebud chain-stitch Kamdin rug,** 6 by 9 feet, $1,200—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **White-painted wire planter,** c. 1850, $2,000—Bardith (R), 31 E. 72 St., New York 10021. **Blue and white cachepot,** $450; **large standing magnifying glass,** $75; **white cachepot with gold trim,** $60—Limited Editions (R,T), 253 E. 72 St., New York 10021. *Top left:* **Painting on velvet of melons,** c. 1780, $3,750; **English cut-glass jug,** 1830, $425—Bardith (R), 901 Madison Ave., New York 10021. **Standing metal lamp with rice-paper shade** designed by Liz Galbraith, $195—Zona (R), 97 Greene St., New York 10012. **Tufted chaise,** 44-1034, 29-1/2 by 60 by 33 inches high; arm height, 23 inches; seat height, 19-1/2 inches; shirred skirt with single ruffle and selfwelt; $1,395—The Guild Hall (M), 7700 Hall St., St. Louis, MO 63147. **Gabrielle fabric designed** by Jay Yang on chaise, 100-percent cotton, Scotchgard-treated, apricot, 54 inches wide, $42 per yard—Fabriyaz, 41 Madison Ave., New York 10010. **Blue-painted armoire,** #560-80, 49 by 24 by 84 inches high, $3,025, designed by Gear, American Artech Collection—Hickory/KayLyn (M), PO Box 998, Hickory, NC 28603. **Window treatment:** Duette Classic, 3/8-inch pleat, rose quartz—Hunter Douglas Window Fashions (M), 601 Alter St., Broomfield, CO 80020; 800-438-3883. **Etruscan bowl on stand** #7314-1, $260—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895. **Swedish basket,** c. 1850, $190—Evergreen Antiques (R), 120 Spring St., New York 10012. **Needlepoint pillow,** French, c. 1925, $650—Pillowry (R), 19 E. 69 St., New York 10021. **Ruffle pillow of vintage fabric,** $74—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Mohair and silk blue throw,** $450, by James Gould (R,T), 62 Arch St., Greenwich, CT 06878; available at Neiman Marcus (R). **Tufted barrel-back chair,** $695, #2873; covered in Destiny fabric #2297, 50-percent cotton/50-percent rayon, Scotchgard-treated, maize—Frederick Edward (R), PO Box 2569, Morganton, NC 28655.

FANCY BRUSHWORK

●*Pages 70 and 71:* **Queen Anne armchair,** 21 by 19-1/2 by 40 inches high; custom finishing available at the shop, $464 unfinished, $579 finished—Devon Shops (M), 111 E. 27 St., New York 10016. **Painted finish on chair**—Lisa Wassong, 150 E. 69 St., New York 10021. **Cocktail table,** #72340, 40 by 40 by 16 inches high, finished, Chow Collection—Casa Stradivari (M), 221 McKibbon St., Brooklyn, NY 11206. **Painted finish on cocktail table**—The Finishing School, 17 Maple Dr., Great Neck, NY 11021; 516-487-2270. The Finishing School specializes in 1-day classes in painted finish techniques and, new this fall, color theory, with hands-on applications in the studio. Contact The Finishing School. **Hanging cupboard,** 13-1/4 by 8-1/4 by 17-3/8 inches high; kit comes without stain, $60 plus $4.10 shipping and handling; assembled and finished, $120—Shaker Workshops (M,MO), PO Box 1028, Concord, MA 01742. **Painted finish on hanging cupboard**—Becky Franco, 58 Richards Rd., Port Washington, NY 11050. **Farm table,** 58 by 320 by 30 inches high; drawer opens from both sides; $249.99; walnut finish, $279.99—Sears (MO), call catalog-order desk, available by mail only. **Painted finish on farm table**—Edwin F. Kobylarz, Pine Country Antiques, 41 E. 12 St., New York 10003. **Pier case,** #1218, 20 by 12 by 63 inches—S.J. Bailey & Sons Inc. (M,R), Manufacturers of Mastercraft, PO Box 239, Clarks Summit, PA 18411. **Painted finish on pier case**—Becky Franco, 58 Richards Rd., Port Washington, NY 11050. **Armoire,** #C6, 38 by 23 by 71-1/2 inches high; finished, $399; unfinished, $369; shipping weight, 120 pounds—Kroehler Cabinet Co. (M,R), PO Box 310, Webb City, MO 64870; 800-225-1671. **Painted finish on armoire**—Luis P. Molina, 38 W. 56 St., New York 10019.

●*Pages 72 and 73:* **Northern pine end table,** 10-3/4 by 17 by 21 inches high, also comes with clear varnish; shipping weight, 15 pounds; unfinished, $49; finished, $59.90—Spiegel; available through Spiegel catalog. **Painted finish on end table**—James Alan Smith, 153 E. 88 St., New York 10028. **Arched bench,** 13 by 27-3/4 by 14-3/4 inches high; kit comes without stain, $43.75 plus $4.35 shipping and handling; assembled and finished, $87.50—Shaker Workshops (M,MO), PO Box 1028, Concord, MA 01742. **Painted finish on arched bench**—Anthony Cava, 70 Irving Pl., New York. **Chest on drawers,** #631, clear pine panels with 3 drawers, 21-1/2 by 16 by 46 inches long, late-18th-c. New England copy of earlier Pennsylvania piece; assembled, finished, $595; kit, $295 (shipped UPS, $11 east/$16 west); 40-page catalog; subscription, $2.50—Cohasset Colonials (M,MO), 158HX Ship St., Cohasset Harbor, MA 02025. **Painted finish on chest**—The Finishing School, 17 Maple Dr., Great Neck, NY 11021; 516-487-2270. **Corner cupboard,** #6101, 41 by 19 by 76 inches high, permanent shelf behind door, unfinished, $264; **Welsh cupboard,** #6109, 13 by 46-1/4 by 52-1/2 inches high, unfinished, $169; **3-drawer hunt board base,** #6107, 51-1/2 by 17-1/2 by 30-1/2 inches high, unfinished, $199—S. J. Bailey & Sons, Inc. (M,R), Manufacturers of Mastercraft, PO Box 239, Clarks Summit, PA 18411. **Painted finish on corner cupboard**—Anthony Cava, 70 Irving Pl., New York. **Painted finish on Welsh cupboard and hunt board**—Kate Williams, 161 E. 91 St., New York 10028.

ENTERTAINING PLUS

●*Page 83:* For more grape juice recipes, write "Make a Splash," c/o New York Wine & Grape Foundation, Elm and Liberty streets, Penn Yan, NY 14527.

LAZY DAYS COOKING

●*Pages 86 and 87—Top left:* **Yellow bowl**—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013; Mood Indigo (R), 181 Prince St., New York 10013. **Blue plates**—Platypus (R), 126 Spring St., New York 10013. **Napkins**—Ad Hoc Softwares (R), 410 West Broadway, New York 10013. *Top right:* **Plates**—Conran's (R), 2 Astor Pl., New York 10011. **Napkins**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10013. *Bottom right:* **Blue bowl**—Mood Indigo (R), 181 Prince St., New York 10013. ■

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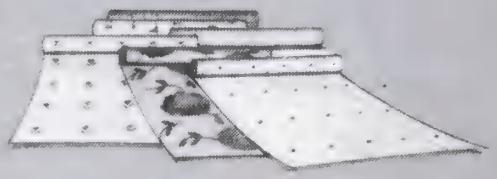
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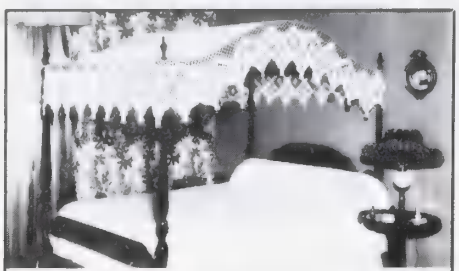
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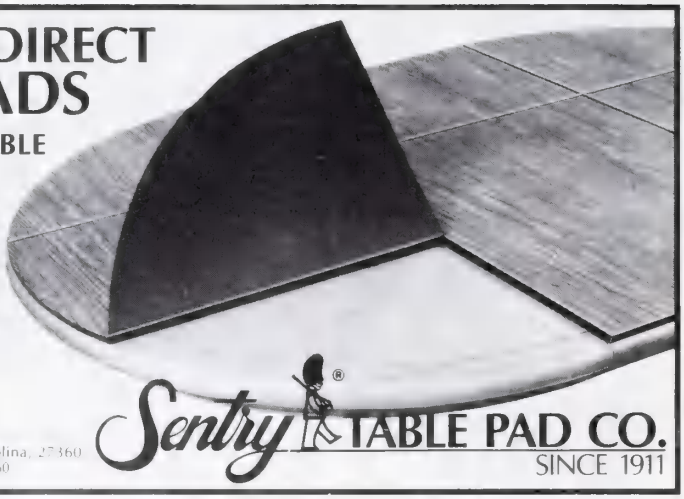
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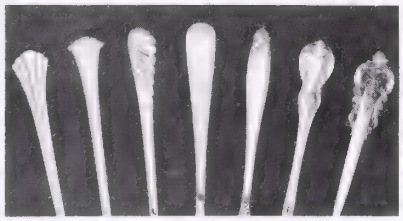
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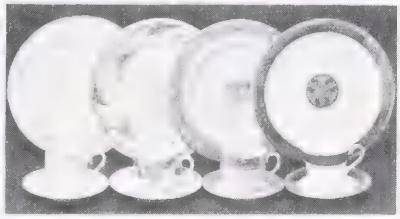


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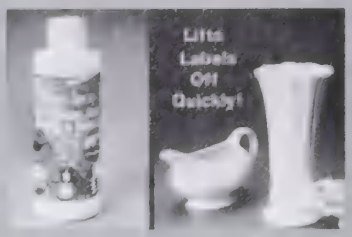
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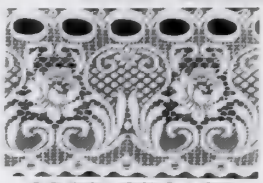
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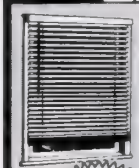
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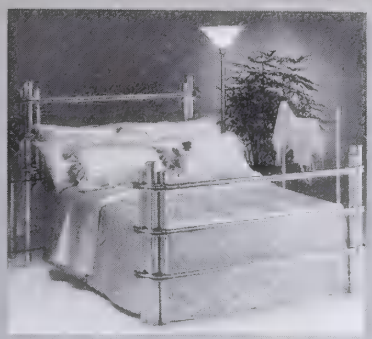


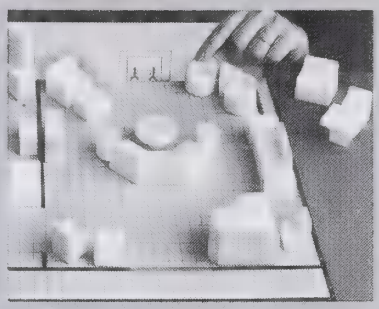
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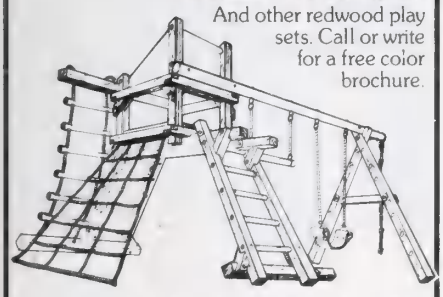


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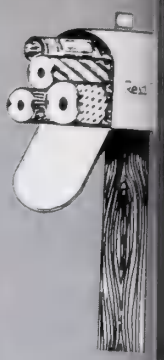
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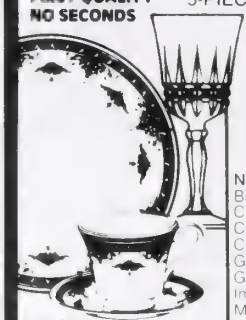
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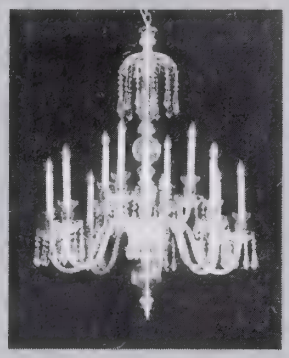
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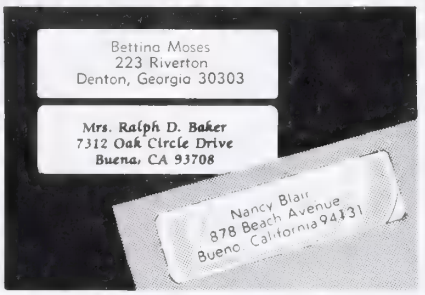
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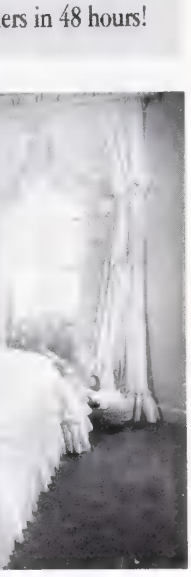
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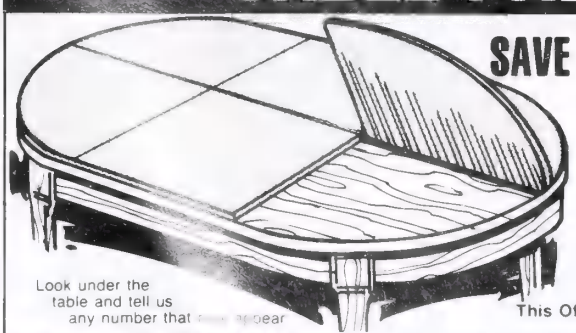
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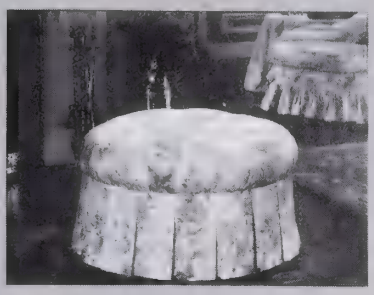
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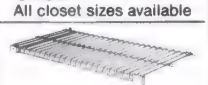
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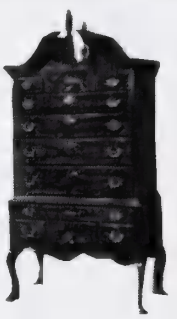
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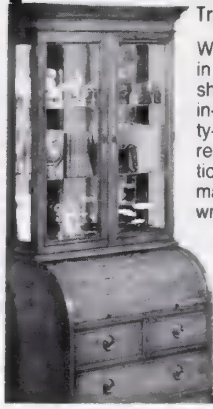


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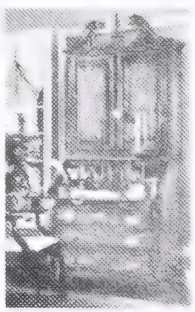
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☐ **What were these seven-inch-high china pots used for? They are marked "Spode, New Stone." The flowers are blue and gold. Each pot has handles, an inner lining bowl and a cover. —J. P., Holiday, Fla.**



You own a pair of coolers, which, in the early 1800s, were also known as fruit coolers, ice pails or wine coolers. When bottled wine or fruit was served in the dining room, it was cooled in containers like these. Ice or cold water was placed in the bottom pot. Your pair was made about 1820, at the Spode factory in Staffordshire, England. The Spode company named them "Dresden Shape Icepails." The mark "Spode, New Stone" was used about 1822, and referred to a ceramic that we now call ironstone. Coolers were made for a short period of time and have become quite rare. Your pair would sell for $3,000 in an antiques shop.

☐ **My 24-inch-high bronze figure of a woman and a poodle is marked "Embrasse/Salon des Beaux Arts, Vander Straeten." Who was the artist? And where was it made?**

—I. V., Ann Arbor, Mich.



Georges Van Der Straeten, who made your bronze figure, was born in Belgium in 1857. He went to law school and studied sculpture at night. He decided to become a professional artist, not a lawyer, and by the mid 1870s was well known in Brussels as a sculptor. He moved to Paris, France, and became very successful making portrait busts of important people and sculptures of peasant girls and Parisian ladies. His figures were cast in bronze under the seal of the Societe de Bronzes de Paris. Most were made from 1880 to 1890. A large bronze depicting an alluring woman by Vander Straeten would sell for more than $7,000.

☐ **How old and how valuable is my brass coal scuttle? The handles are made of black wood. It is about 16 inches high. Can you tell me where and when it might have been used?**

—J. H., Jr., Destrehan, La.



Eighteenth- and 19th-century heating stoves used two types of fuel, coal and wood. Coal was the favored fuel in England because wood was scarce. The abundant forests in America made logs the favored source of heat here. Your brass coal scuttle is probably from England. Many attractive holders were made to hold coal near the stove. They were usually made of brass, other metals that were painted and wood. The scuttle is a special-shaped coal holder that was popular in the late 19th century. Yours is worth about $750.

☐ **My slant-top desk is very old. It is made of a light wood. I'm told it is birch. Where and when was this type of desk popular?**

—P. T., Albany, Ca.



The desk as we know it today gradually evolved from a writing box on a frame in the late 1600s. William and Mary desks had long legs and often had only one drawer. It became obvious that much more storage space could be incorporated into the design if the legs were short and drawers were added beneath the slanted writing surface. Designers improved the desk by adding many small cubby holes on the inside to store small papers. By 1800 a large cupboard that held books was put on top of the desk, and the combination was called a secretary-desk. Your desk has a curved serpentine front and ball and claw feet. Both mark the work of a sophisticated cabinetmaker. The desk was probably made in the Massachusetts area sometime between 1750 and 1770. It is worth $10,000 or more, depending on the quality of the interior and the overall condition of the piece. Any major repair, like replaced legs or drawers, would make it worth less.■

WHERE TO FIND IT

CATCH THE LIGHT AND CAPTURE A VINTAGE LOOK— WITH CUSTOM-CRAFTED WINDOWS AND GLASS FIXTURES

By SYLVIA SUNDERLIN

With all the interest in reviving old Victorian houses, ornamental architectural glass has become just about as popular as it was at the turn of the century. But replacement pieces aren't all that people are seeking—stained-glass and brilliant-cut-glass door panels, windows and other fixtures can work their charms on newer houses too. Ask one of these skilled artisans to make a set of beveled-glass doors for your front entrance, a tiny stained-glass pane for an attic sitting room or even a floral-etched transom for above the door to your bedroom—and see for yourself.



Windows like this one, custom-made in the Whitehall pattern by Glass Arts, Inc., were popular around 1900.

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B&B Glass, 6408 Hilly Way, Cary, IL 60013; 312-639-3017—About 10 years ago Robert Stewart rediscovered the almost-lost technique of making brilliant glass. He has mastered the process in making large reproduction panel engravings for interior or exterior doors, sidelights and transoms. He works to order only, in close consultation with his clients. Telephone inquiries are preferred, and references will be provided on request.

Decorative Glass Processes, 921 S. Primrose, Monrovia, CA 91016; 818-359-0300—Pat Mackle makes to order decorative glass for restoring old houses. Working from photos or rubbings of existing pieces, he duplicates the patterns found on old embossed, etched and beveled door panels, windows and mirrors. Telephone inquiries are welcomed.

Ferguson's Cut Glass Works, 4292 Pearl Rd., Cleveland, OH 44109; 216-459-2929—Cary Ferguson, who was trained under one of the last masters of the brilliant glass period, designs and cuts ornamental glass windows, mirrors and presentation pieces, using only the finest full-lead crystal blown by craftsmen at his works. His work has appeared in important institutional and historic house restorations. All work is custom. Write for specific information and a color brochure.

Glass Arts, Inc., 30 Penniman Rd., Boston, MA 02134; 617-782-7760—This firm, which has been in business for 11 years, makes ornamental glass panels—etched, stained and beveled—for turn-of-the-century as well as modern doors and sidelights. Write for a free catalog.

Golden Age Glassworks, 339 Bellvale Rd., Warwick, NY 10990; 914-986-1487—B. Arrindell offers a broad range of ornamental-glass restoration services. The firm does custom restorations of entrance doors, sidelights and windows in old houses. Write for a schedule of shows at which the firm exhibits.

Kraatz Russell, Grist Mill Hill, RFD 1, Box 320C, Canaan, NH 03741; 603-523-4289—For more than a decade Michael Kraatz and Susan Russell have been making bull's-eye glass panes for restoring doors and sidelights. The firm also makes and installs stained glass in contemporary designs for doors and casement windows. Send a stamped return envelope and $2 for a color brochure.

Ocean View Lighting, 2743 Ninth St., Berkeley, CA 94710; 415-841-2937—This shop is the exclusive outlet for globes by Classic Illumination, a small firm specializing in authentic reproduction glass globes for gas and electric fixtures dating from 1900 through the 1930s. A catalog is $3. A price list will be sent on request.

The Renovator's Supply, Millers Falls, MA 01349; 413-659-2211—This firm's line of house hardware and architectural accessories includes faceted glass doorknobs, $12.95 per pair. An illustrated catalog is $3.

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Venturella Studio, 32 Union Square East, Room 1110, New York 10003; 212-228-4252—Tom Venturella specializes in restoring stained glass. He also custom-makes stained and leaded as well as clear and leaded glass panels. He is experienced in fine institutional architectural glass restoration and is available for on-site installation in private residences. All glass work is done in his studio. He prefers telephone inquiries. ■



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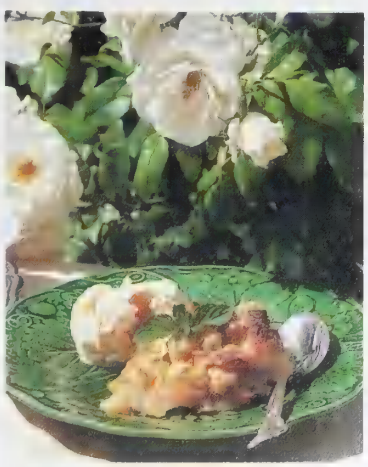
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Polka-dot jaspé pottery and a folk art cat inhabit a 200-year-old house that was saved from the wrecking crane by a group of preservationists and restorers. They took the house apart piece by piece, then rebuilt it on a new site—with modern accoutrements, of course. See the results on pages 80 to 87. Pottery and painting, Thos. K. Woodard. Photograph, Michael Skott.



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laura ashley

THINKING ALOUD

"WE THINK THAT GOOD DESIGN SHOULDN'T BE A LUXURY, BUT AN ESSENTIAL ELEMENT OF AFFORDABLE EVERYDAY DECORATING"



PHOTO OF JOANN BARWICK: LILO RAYMOND; PHOTO OF MARK HAMPTON: DARWIN DAVIDSON

It's common knowledge that fashion editors learn what's new by watching models in designer creations parade down the runways of Paris, New York or Milan. What most people don't know, however, is that decorating editors *also* make spring and fall pilgrimages to scout the best new designs. Our mecca: the once-sleepy town of High Point, N.C., with its acres and acres of furniture showrooms. Though it lacks the glamour of Paris, the High Point market can be a dazzler—as it was this spring, with the debut of exciting furniture collections by decorator Mark Hampton *(right)* and by the owners of Pierre Deux, the style-setting French country stores. With such a banner year for creativity, I thought it was time to take the readers of this column "backstage" and share some of the adventures we had as we scouted the furniture you'll be seeing—in the magazine and, very soon, in stores near you.

In the old days, one of the first things a greenhorn editor learned about High Point was to leave her high heels at home and bring the most comfortable shoes she could find. The other thing was to expect to be inundated by vast quantities of rather ghastly furniture, always in matched suites, of course. Those were the days when we joked about "furniture by the pound"—heavy Mediterranean pieces with so much molded detailing that we reasoned that the heavier it was, the more the public valued it. Back then, there was a huge "taste gap" between what was designed for the retail market and what was designed to be sold through designer showrooms, and it seemed as unbridgeable as the well-publicized "generation gap." But a funny thing has happened on the way to the 1980s, and to me the best illustration of the dramatic shift in the marketplace is a story told by Pierre Moulin, who, with Pierre LeVec, makes up Pierre Deux.

When Henredon approached Mr. Moulin about designing a furniture collection, his first instinct was to demur. "Ever since I came to America 35 years ago, I despaired at what I saw in the department stores that was called French provincial," he explains. "It was so different from the charming country furniture I knew in France." Wary of designing for the mass market, he told Henredon he was interested in doing only an authentic line, with pieces reproduced from the antiques in his own personal collection and his shops. His other requirement was quality. "Perhaps you are not interested in working with me," he told Henredon. But the manufacturer was avidly interested and in fact had come to Pierre Deux in search of the very quality and individuality Mr. Moulin had in mind.



Further proof that the "taste gap" is narrowing: this year's inspiring collection by Mark Hampton for Hickory Chair, featuring the classic English country pieces we've been looking for, including the items above, copied from pieces in his home. "I consider this collection to be very personal," says Mr. Hampton, "a representation of the things that I'm terribly fond of."

Though Mark Hampton and Pierre Deux stole the headlines this market, the way had been paved by other industry pioneers, such as designer Jay Spectre, whom Bloomingdale's convinced to do a fabulous Deco-inspired contemporary collection for Century Furniture Company. Since 1985, Raymond Waites, the talent behind Gear, has been garnering raves at High Point, especially with this market's distinctive wicker collection for O'Asian Designs Inc. And of course one of the earliest pioneers was The Lane Company, which began reproducing charming pieces from the Museum of American Folk Art in 1981 and showed that "mass market" furniture can have the quality, authority and appeal of antiques. The excitement promises to go on—and on. This fall, we'll have a chance to try on the designs we've always admired in Mario Buatta's decorating when his stylish furniture collection debuts with John Widdicomb Company.

Twenty years ago, when I was first breaking in my comfortable shoes at High Point, few of us could have imagined such a dramatic shrinking of the "taste gap." The credit for its narrowing is due to the manufacturers but also in a large part to you, our readers, who have been seeking out quality and absorbing everything you can about design. No longer are you and I willing to accept matched suites of uninspired "no risk" design. We want furniture that looks as if we've collected it over generations, each piece telling its own unique and wonderful story. And that's just the sort of furniture we'll be seeking out at High Point and showing you in the magazine. At House Beautiful, we think that good design shouldn't be a luxury, but an essential element of affordable everyday decorating.■

JoAnn Barwick

JoAnn Barwick
Editor

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BEYOND WALLPAPER

ADDING SAND TO PAINT, BORROWING PANELS FROM OLD PORCH CEILINGS, USING BLUEPRINTS AS WALLPAPER—ALL MAKE WALLS INTERESTING

By JOHN F. SALADINO

What's obvious is usually what's easy. But the less than obvious can be a whole lot more interesting—and for walls that generally means something other than wallpaper. Rather than jumping to wallpaper as the solution to all wallcovering problems, consider some alternatives.

For example, I am very fond of using linen on the walls. It can be backed with paper or acrylic or wrapped on floor-to-ceiling wall panels that have been covered with a quarter-inch layer of foam. When I do panels this way—if there is a generous budget—I'll also have the fabric glued to the crown molding for a very luxurious fitted look that is still understated.

Leather on the walls of a study or library is also very luxurious, and leather panels are magnificent, especially if you cover the sofa in the room in matching leather. It ages beautifully.

I sometimes also use flooring material, such as a very tightly woven sisal that is the color of new wheat, on the walls. On occasion, I've covered the floor with it, too, and then laid an informal Oriental rug on top so that a great deal of sisal shows around the border of the carpet and acts as a frame. Sisal provides a neutral background as well as an interesting texture; furthermore, it disguises nail and tack marks. Walls covered with sisal are extraordinarily practical in rooms for teenagers, where a lot of things can be tacked up. And I would recommend sisal as a covering for the walls of art collectors too.





Top: A sitting room "wrapped" with brown mailing paper. *Above:* Periwinkle cotton covers the walls and ceiling of a guest room.

Look for subtle solutions rather than explicit ones. Old-fashioned wood porch-ceiling paneling is a particularly good example. It was used often in the 19th century for porches and for wainscoting in Victorian houses. It can be used as an architectural wallcovering in kitchens or in bathrooms. It's inexpensive and gives a great patterned look; it can be painted or left natural to oxidize. And if you have a water-damaged ceiling, you can just put the paneling right over the ruined Sheetrock or plaster.

People of a certain age will recognize this type of paneling from turn-of-the-century summer houses. Or you may even remember it from antique trains in which the grooved paneling was used as the car siding. It can be made to look very beautiful today with a coat of high-gloss white paint or pickled with a semi-transparent white or light gray stain. For a pickled look, I recommend Olympic Stain, especially numbers 901 and 911.

Another way to give interest to walls without relying on the corner wallpaper store is to add man-made sand (available at paint stores) to paint. Or you could even use real sand. Either way, I like sand because it masks the flat two-dimensional look of Sheetrock, especially in newer houses that may not have high-quality construction. The finish is like a light-finish stucco, a nice background if you're trying to keep the house somewhat informal. I've seen it used often in California, where people are predisposed to light furniture. Certainly the texture would look good in New England with American painted furniture, or even in a modern high-rise. I once designed 110,000 square feet of offices with sand-finished white-painted walls to give the impression of a kind of Shaker interior. Thomas Jefferson had sand added to the beige paint on the exterior woodwork of several of the University of Virginia's buildings. He was trying to imitate sandstone.

(Continued on page 18)

John F. Saladino, a regular columnist for House Beautiful, is a New York-based designer with an international roster of clients.

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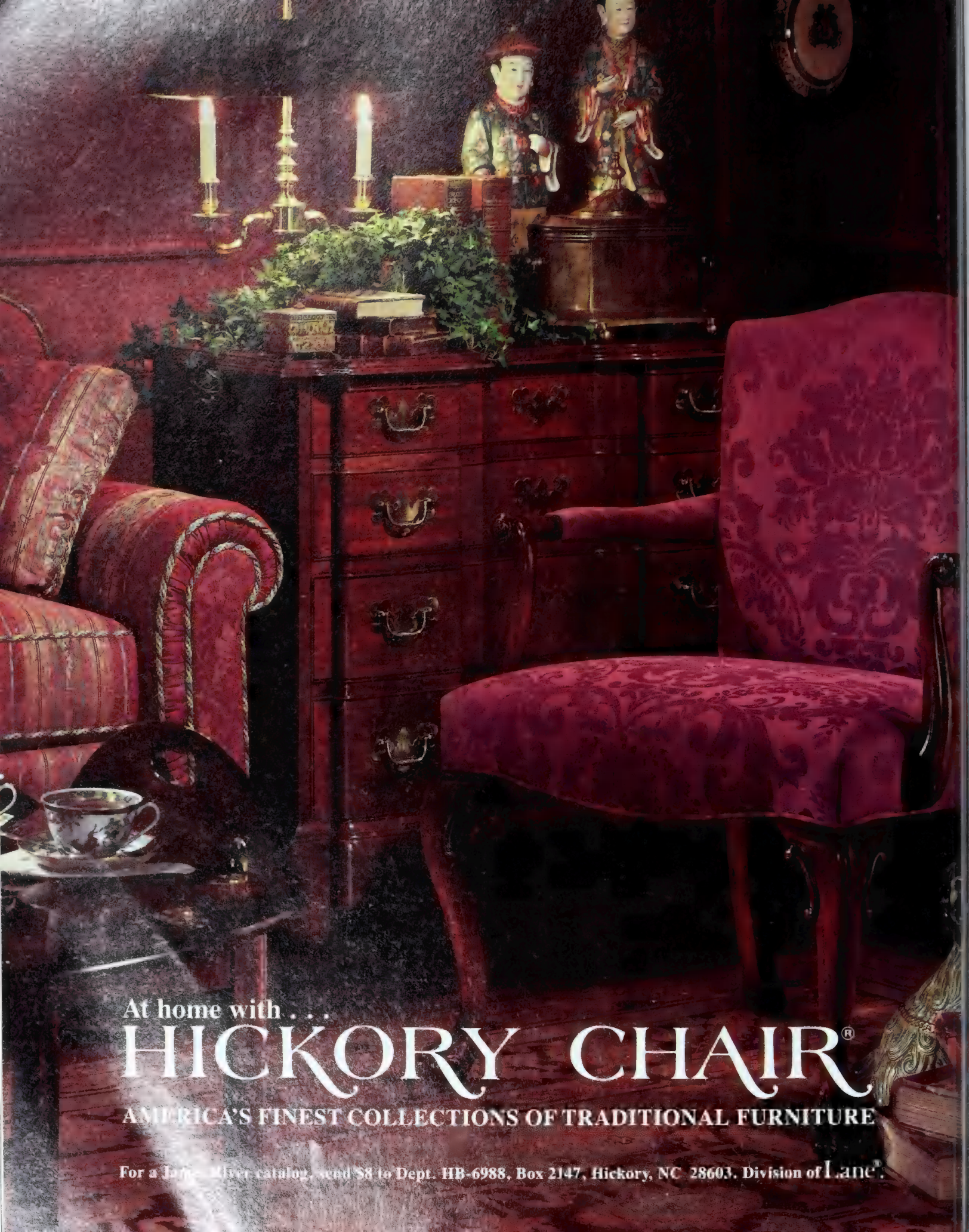


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Continued from page 14

The sand-mixed coat of paint should be put on after the prime coat. Then the last coats, or finish coats, should have no sand in them, so the final texture is softer in appearance. You should never put sand on anything other than a flat surface (unless you are Thomas Jefferson)—and definitely not on moldings or doors! But you could apply it to a ceiling, particularly if you wanted to cover imperfections. In any event, all the trim should be satin or high-gloss finish. For sand-painted walls you should always use a flat-finish paint, and light, neutral colors look best.

The fact is, I love paint, but I'm suggesting other options for variety. For example, in my son's sitting room I used brown wrapping paper—the kind you see at the post office. It's a very handsome and inexpensive wallcovering that can be hung in the conventional way, then sprayed with the same fixative that artists use to preserve charcoal drawings. My son's paper has been up now for nine years—which attests to its endurance.

I also like to cover walls with old prints that you'd find at a flea market or in second-hand bookstores. If the prints are all the same size, they can be staggered brick-fashion, so the wall will look rusticated once it's been sprayed with a clear lacquer. This treatment can be very handsome in a small space such as a foyer.

If you really love handmade paper (as I do), you can go to an art supply store and buy gorgeous-quality watercolor paper in large sheets and glue them to the walls. But leave a tiny space of 1/8 inch or 1/4 inch between the sheets, so that you create a wonderful rusticated pattern. Then paint over the paper with flat-finish paint.

I've been in family rooms where walls have been covered with blueprints of the house, and that can be very amusing. And I was once in a powder room in which the walls were covered with snapshots of the family's activities, of them canoeing, shooting and horseback riding. All the photographs were the same size and in sepia, so they made the room very beautiful, and, most important, all the frames were in beige wood.

Speaking of beige and sepia, I once enlarged a great color slide that my brother had taken in Rome. It was of the courtyard of the Palazzo Senatorio on the Capitoline hill, and I had it blown up eight feet high for all four walls of the entrance foyer of an apartment. The sepia color and the colossal fragments of the statue of Constantine were a startlingly dramatic sight as you exited from the elevator.

I'm very keen on murals, too. And I'm not talking about the kind you see in pizzarias—of moonlit evenings over Naples. I'm talking about murals that have something to do with the indigenous quality of a house or apartment. You may want to paint scenes of your own garden in the four seasons, or, inspired by a favorite painting, take a more abstract approach and have a pale or faded landscape done.

I'm fond of stenciling if it doesn't get cutesy. If, for example, you make a personal stencil that has something to do with your family or your birth sign or favorite flower. Use the stencil as a bordering device to run up the corners of a room and parallel to the crown and base moldings. You could then use the same stencil on a bedspread or a window treatment to create a custom look. A word of caution: Do only one room in your home! Too much stenciling will destroy the impact.

What I'm suggesting is to expand your imagination. Look beyond immediate solutions. And if you still want wallpaper, choose from among the handsome varieties available. I like some of the new hand-blocked papers that have small patterns; they remind me of 19th-century interior book paper and can be beautiful in a small room. The papers I've seen on the market that really offend me are those that look as if they've been plucked from a pheasant or flayed off a leopard. And I particularly dislike wallpaper that is shiny. I remember in the '70s, after the "love children" moved back to suburbia, kitchens were covered with bright daisies of enormous scale, usually dancing across a shiny chrome Mylar background. May I never see that again!

I find bedrooms covered wall to wall with huge cabbage roses very disturbing. I feel as if I'm in some sort of terrorized Woody Allen landscape in which giant cabbages are going to leap off the walls. For some, cabbage roses and ribbons represent cozy; but for me, very strong pattern is aggressive and eclipses everything else in a room. I like big pattern, but I always confine it to toss pillows and draped tables.

Whether you are a staunch traditionalist and want every room in the house wallpapered, or are at the other end and like the neutralized backgrounds of new-wave interiors, it is important that your entire home have the color and the pattern orchestrated. The background color of one room should flow into the next, becoming a trim color or an upholstery color. The interior should be like music. There should be an overture, a prelude and a finale.■

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Editor MARY TAYLOR
Photographer ELIZABETH WATT

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FROM THORNHILL FARM

"My antidote for missing Thornhill is shopping—my long-distance connection to home"



By DEE HARDIE

Some people shop in malls, some people shop by mail. *I* shop on trips. I gather as I go. That may sound frivolous, and I *do* indeed include other excursions, but as much as I love museums, two hours of artistic culture is my limit. Since most of our travels have a framework of business, we often stay away longer than I like. And I become, quite simply, homesick.

My antidote for these domestic spurts of emotion—missing family voices, my roses, the morning mist rising over Thornhill—is shopping. Tom, who *never* shops, calls it something else, but I call it my long-distance connection to home. And I also like to point out to him that it is *my* credit card, not his!

His most recent business trip was to England and France. And Oxford Street in London soon became *my* path of least resistence. How could I resist those red shoes for Edith and Meriwether; that magic set for Albert; those flowered teacups as a wedding present for Jenny and Robert?

Some of the heavier loads are usually the business samples Tom has to carry back home. This time the samples were bottles of wine from Bordeaux. Wine travels *very* well when wrapped with little girls' dresses. I have become, if I do say so myself, a master of the puzzles of packing.

After two weeks the plum of the trip was Edinburgh—pure pleasure. Edinburgh is a cozy city, content with its ways. Walking back to our small hotel, the Howard, in the autumn dark of five o'clock, past the silhouettes of elegant townhouses, I felt almost Dickensian. Some of these townhouses are now pubs and shops, but they still retain a fine architectural profile.

Tom's own profile, when he was in Scotland, was just as Scottish. Edinburgh, after all, was the city his great-great-grandfather left when he was only 21. And I think Tom felt about that same age, and very much at home. His Harris Tweed cap looked especially perky, and every morning he put on his family tartan tie.

But then in Edinburgh the whole world looks tartan. The shop windows are filled with plaid, and on Princes Street, it's not unusual to see a Scot in cape and kilt playing his bagpipes. You can't help wanting to get in the swing of things.

My non-Scottish blood started bubbling. I *had* to bring home a Hardie tartan skirt. But since our suitcases were already swollen with gifts, I decided that Meriwether, the youngest member of our family, would be the recipient. I had to find a *very* small skirt, one that I could fold into a suitcase like a handkerchief.

It wasn't easy. Hardie isn't a prominent tartan. Not royal or red as the Stewart. Hardie is not even a clan, just a tribe that attached itself to the Farquharsons long ago. But I finally found a size-2 kilt that was very similar, yet not *quite* true Hardie. Exhausted, I didn't think anyone would know or care.

I told the saleswoman, who had been so patient, that I would take it. Realizing that I was going to pass one tartan off for another, she said with a twinkle and a lovely roll of her Scottish "r," "You'll ne'errr get to heaven doin' tricks like this!"

She's right, of course. But at that point it wasn't heaven I was thinking about—just packing up and going home, with a tiny kilt that looked like Hardie.■

ELIZABETH HATHON

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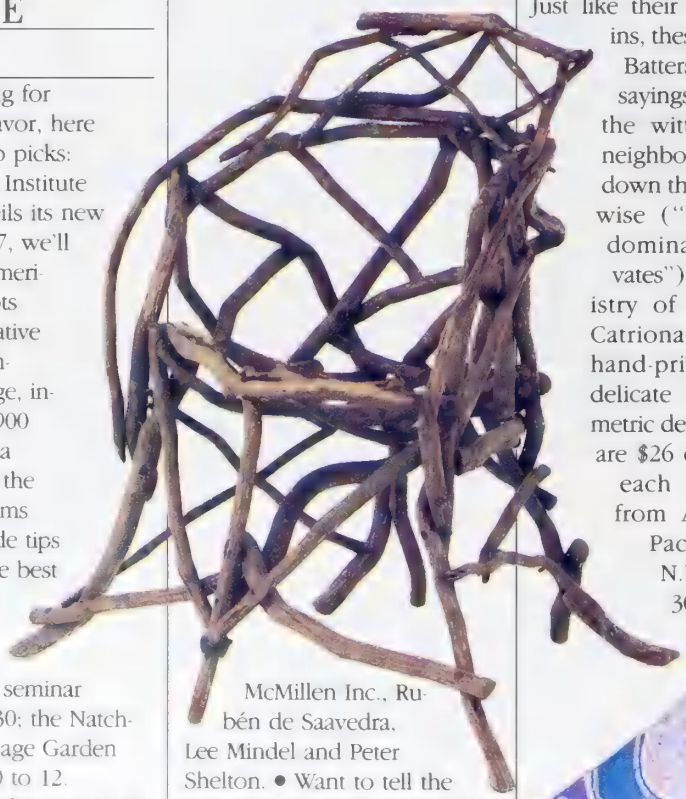
One rainy day, illustrator Andre LaPorte decided to get out his paintbrushes and "attack" his straw living room rug. "I'd always thought straw would make a great texture for a painting," he says. Friends waxed so enthusiastic about the new down-to-earth dimension to his art that Mr. LaPorte decided to sell a few rugs. The response, which has proved phenomenal, has him, well . . . *floored*. You can get one of his 2-by-3-foot Matisselike creations for $125 at Sweet Nellie, 1262 Madison Ave., New York 10128.▶

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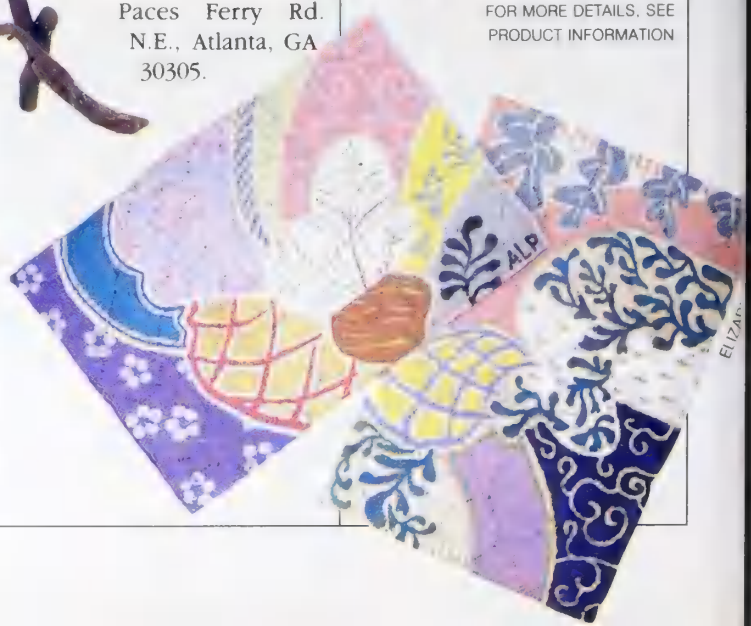
▶ VINTAGE CHOICES

If you're yearning for old-fashioned flavor, here are autumn's top picks:

• When The Art Institute of Chicago unveils its new wing on Sept. 17, we'll finally see the American chairs, teapots and other decorative arts that have languished in storage, including this c. 1900 twig extravaganza (*right*). ■ Worth the trip are two forums that include inside tips from some of the best antiques dealers and curators. Old Sturbridge (Mass.) Village's seminar runs Oct. 28 to 30; the Natchez, Miss., Pilgrimage Garden Club's is Nov. 10 to 12. ■ Exactly how did rooms look when King George IV was regent? You'll find out when "The History of the Interior" debuts at NYC's Place des Antiquaires Sept. 30 to Oct. 31. Period room settings will be masterminded by the likes of McMillen Inc., Rubén de Saavedra, Lee Mindel and Peter Shelton. • Want to tell the difference between machine-made lace and the prized knotted antiques? Check into Kathleen Warnick and Shirley Nilsson's *Legacy of Lace* (Crown, $25). It's beautifully illustrated and offers advice on preserving old lace, too.



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QUICK TAKES

▼ PRIDE OF PLACE

For the house-proud on your holiday gift list, now's the time to commission one of Flora Fairchild's miniature portraits. The Connecticut artist will visit a home or work from a photo to create strikingly luminous oil portraits, $100 and up. Sizes range from 3-1/2 by 4-1/2 inches to 6 by 8 inches.



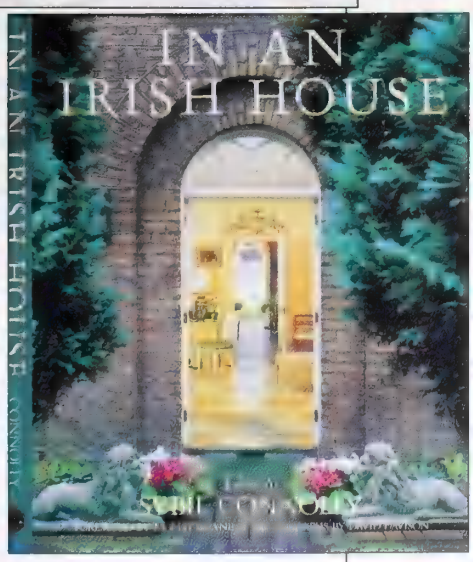


▼ TRIPLE PLAY

Showcasing food, chairs and even hats ingeniously decked with blossoms, *On Flowers* (Chronicle Books, $30) is pure mouth-watering fantasy. The masterful floral vignettes Kathryn Kleinman and Sara Slavin have created come wrapped in appropriate quotes, historical lore, tips on care and unique recipes.

• Ireland's reigning decorator, Sybil Connolly, along with a dozen of her countrymen, chronicles life *In An Irish House* (Crown, $40) with photos and personal histories.

• Ask architects, craftspeople and other furniture makers to select the best seats in town, send them to The Architectural League of New York, and what do you get? *397 Chairs* (Abrams, $25), representing every facet of contemporary design.



TOM McCAVERA



◀ NEW ANGLES

You'll recognize the curvy and classical lines of American country design, but the news is color. Hand-painted in Mexico, these 36-inch-high cupboards ($278) from Joint Venture in Design, Inc., come in shades of rust, blue and gold. Antique finishes lend instant character. Fill the cupboard with colorful china—like this group from Mottahedeh ($45 to $125)—and forgotten wall corners will come alive.

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▼ THE '20s ROAR AGAIN

If you've longed to sneak behind the velvet ropes at Newport, R.I.'s glittery mansions, don't miss *Mr. North*, a film directed by newcomer Danny Huston (yes, the son of John). Based on Thornton Wilder's satire of the Newport rich, *Theophilus North*, the movie stars The Elms, The Breakers, Château-sur-Mer plus Robert Mitchum, Lauren Bacall and Anthony Edwards (below, at Blithewold Gardens and Arboretum in Bristol, R.I.).►



PEOPLE

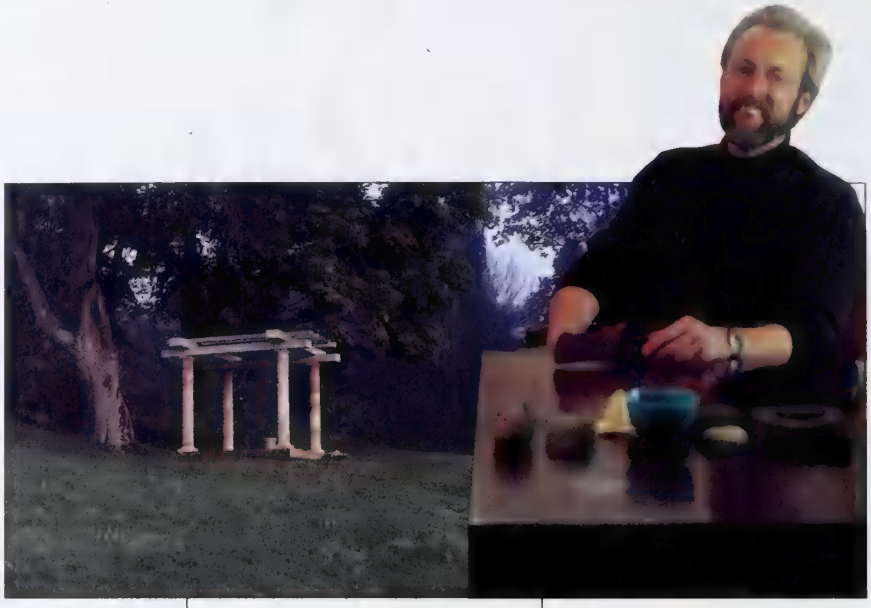
▼ JUST CALL HER SHERLOCK



At antiques shows and auctions, Myrna Kaye's sure to be the one turning furniture upside down, sleuthing flaws. "Since the underside of furniture is usually unfinished, that's the place to spot things that are wrong," says the author of the lively book *Fake, Fraud, or Genuine?* (Little, Brown, $30). Here, she discovered the ball feet had been cut off this banister-back chair. The standard Kaye detective kit *(below)* includes thread to run over chairs to search for unorthodox joint repairs and a tape measure to make sure wood tabletops have shrunk unevenly. Armed with this enlightening handbook, you'll be an expert at spotting flaws in no time.



ERIC ROTH



CATHY BEAN

▲ A GLAZE OF GLORY

First there was Mr. Bean's dream: The yard of his New Jersey farmhouse cried out for a sculpture. What the well-known ceramic artist envisioned was a pavilion with a slightly aged look—"something that would evoke the past-its-prime feel of my grandmother's garden." So Bennett Bean set about designing columns with a weathered glaze that took him six months to perfect. The results were so successful that Mr. Bean went into business selling columns made of four stacking units ($1,200) and table pedestals ($600) in a range of 16 pastel glazes (with matching tiles and moldings). Contact Columbine, RD#3, Box 212, Blairstown, NJ 07825.

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MICHAEL DUNNE

▲ STEEPED IN TRADITION

The English country look demands fabrics with just the right age-faded character. That's why, in the 1940s, British decorator Geoffrey Bennison dipped chintzes in tea, then designed his own gutsy prints with faded backgrounds. Since Mr. Bennison's death in 1984, Gilly Newberry has been the guardian angel of his fabric designs, expanding the line and giving them a proper showcase in the just-opened Bennison Fabrics at 16 Holbein Pl. in London. "Our look isn't pretty-pretty," she notes. "The prints here make a statement." Look for them stateside at Anthony P. Browne, Inc., 2903 M St. N.W., Washington, D.C. 20007. ■

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BACK TO THE FUTURE

ARMED WITH HIGH-TECH KNOWHOW, EXPERTS ARE RESTORING HISTORIC ROOMS TO VIBRANT COLOR. A VISIT NOW WILL BOTH SHOCK AND INSPIRE YOU.

By ELIZABETH H. HUNTER

For those of us passionate about the decorative arts, visiting historic houses has always been a gentle pursuit, free of shocks and surprises. We have known what to expect: priceless antiques in dimly lit rooms with every wall painted a "Williamsburg color." And the design lessons we have brought home from these visits—especially from Georgian and Federal houses—have been to keep our rooms sedate and to color them drab.



Smart detective work plus an old 1770 inventory led historians at Colonial Williamsburg to paint this bedroom at the Governor's Palace a jade green.

WILLIAM P. STEELE

No more. Today, visual drama is the very reason to tour some of the country's beautiful old houses. Radical change is fast occurring. In the last decade or so, curators and museum directors have embarked on the long task of re-creating the past with more and more accuracy. In the process, historians are overturning many decorating clichés and disproving some long-held myths about our forebears.

The change you will notice most in restored Georgian and Federal houses is the difference in wall color. If that sounds minor, guess again. People who lived between 1750 and 1820, it turns out, did not at all like those muted, demure colors, as we had thought. Thanks to the dedicated use of new technology and scientific methods for analyzing old paints, drab blues, greens and golds are being replaced by shockingly bright Prussian blues, verdigris greens and intense yellows—all original to the houses. After so many years of seeing rooms from this period painted in somber colors, it comes as welcome relief to find the vibrant shades our ancestors really chose for their living room walls.

In fact, some of these colors take a bit of getting used to. The verdigris green in the large dining room at Mount Vernon seems almost fluorescent in its intensity. And painting handsome old 18th-century paneling glossy lavender, as in the Wells-Thorn House in Historic Deerfield, Mass., will not appeal to everyone. But among the dozens of extraordinary colors used at Homewood, in Baltimore, there is undoubtedly one you will want to try in your own home. Equally inspiring are The George Read II House in New Castle, Del., and the Governor's Palace in Colonial Williamsburg. Almost anywhere you travel along the East Coast in the next few years, you're sure to find a historic house whose wall colors have been uncovered, analyzed and restored to their original brightness. The tour we have put together here, concentrating on five 18th- and early-19th-century houses, makes a journey of a week or two, but it's also easy enough to choose a couple of houses for weekend trips.

Mount Vernon Shows Its True Colors

Image and color go hand in hand. As soon as we realize that bright colors were commonplace in 18th- and early-19th-century houses, we begin to revise our opinion of the people who lived in them. George Washington is probably the best example. "The public's perception of George Washington was as a rather stilted character," says Christine Meadows, curator of Mount Vernon since 1965. "And the colors that had been on the walls of his house for the

(Continued on page 44)

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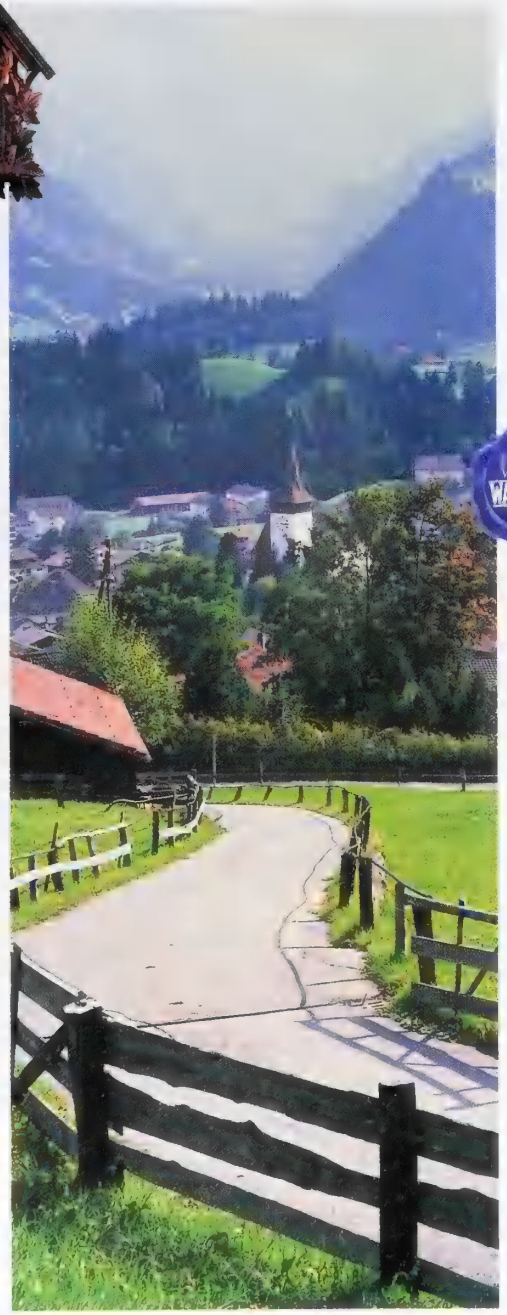
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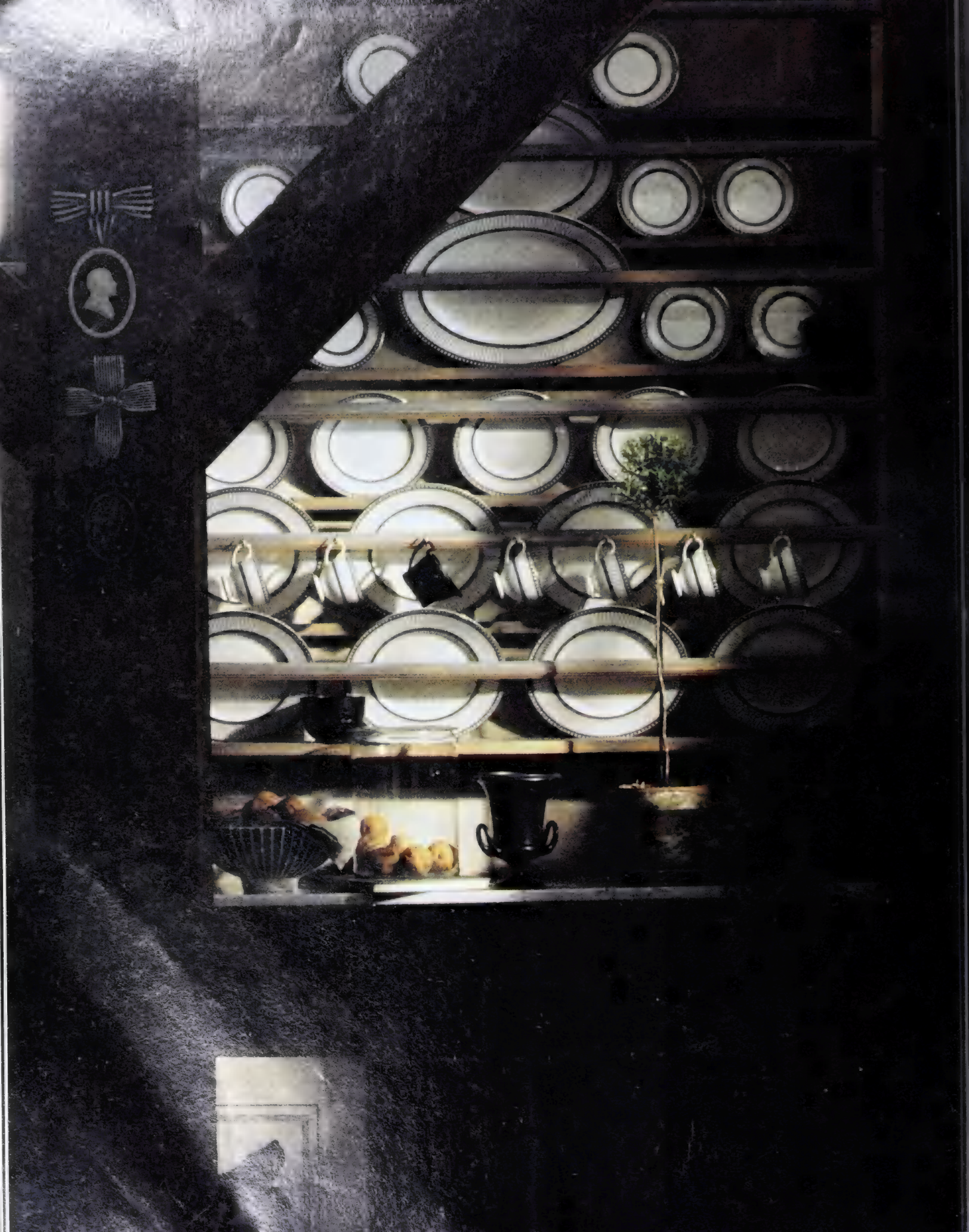


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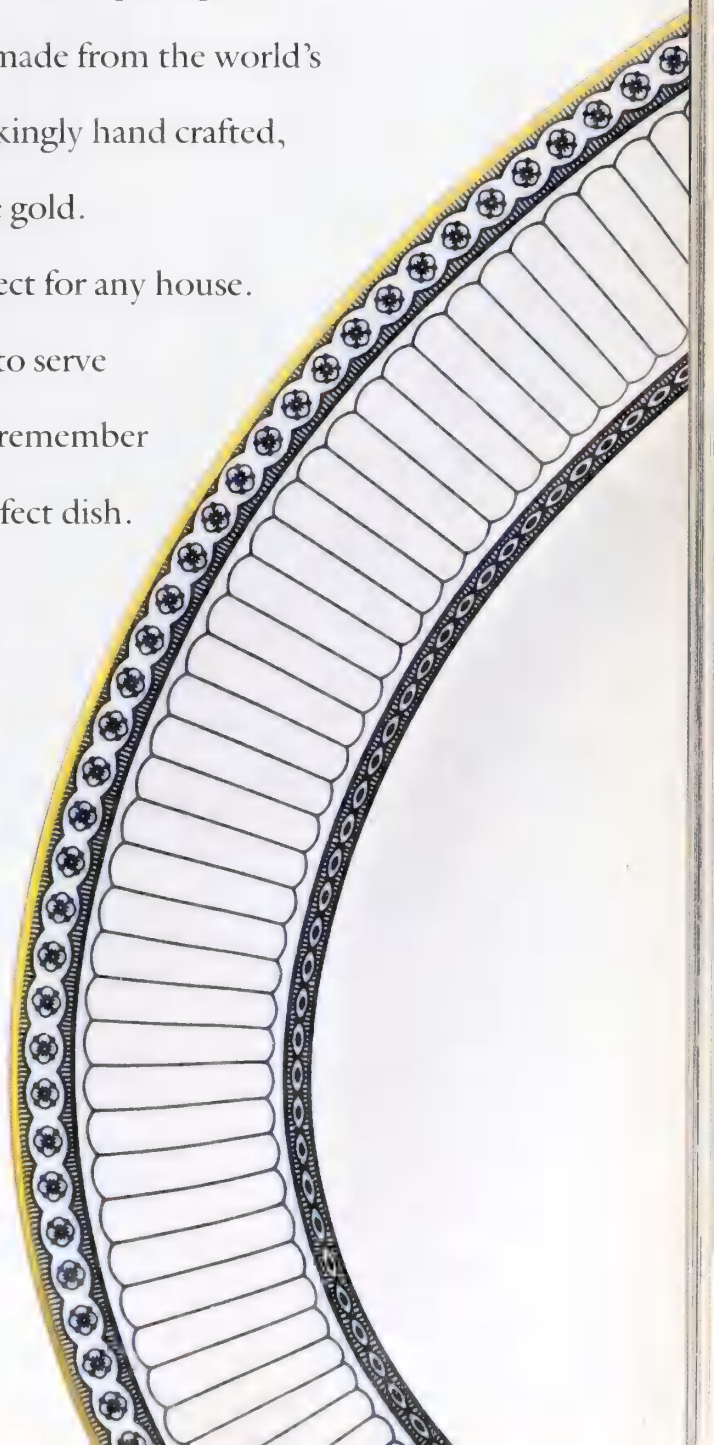
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TRAVEL:
BACK TO THE FUTURE

Continued from page 40

past hundred years—pale blues, putties and greens—certainly encouraged that thinking." Anyone who has been to Mount Vernon lately, however, knows that the father of our country had a penchant for extremely bright hues—leaning toward the garish, perhaps. Miss Meadows has a theory about why intense blue—especially Prussian blue—was so popular in the 18th century. "Most of the furniture at the time was made of mahogany," she explains, "and that particular shade of blue looks lovely with the rich, dark wood."

Completed in 1984, the paint restoration at Mount Vernon is among the most extensive and meticulous yet accomplished. Before beginning work, Matthew J. Mosca, a paint historian and restoration expert, took more than 2,000 samples of original paint and varnish from the walls and woodwork of the house. After studying these samples under a microscope and putting them through chemical analysis, Mr. Mosca went on to study the household records that Washington kept. These showed what pigments had been bought for the last refurbishing of the house. Mount Vernon has been able to afford what few other historic houses can: to buy pigments like those specified in Washington's records and to mix them according to 18th-century formulas. The paint has been applied with traditional hog-bristle brushes.

"When you hand-grind pigments," says Miss Meadows, "tiny granules remain in solution. The light catches these granules and gives a luminous appearance to the walls." Miss Meadows points out that because illumination—candles and lamps—was so scarce in the 1790s, anything that reflected light was quickly adopted. Light floors and white hearthstones were all part of the attempt to brighten interiors. Mr. Mosca's research showed, by the way, that the floors at Mount Vernon had never been waxed or stained. They were lightly colored from repeated scrubbings with sand and are similar to the bleached and pickled floors we see in rooms today. "The house is really quite beautiful at night," says Miss Meadows. "With so many walls reflecting the light, the rooms become jewellike."

Redefining the Williamsburg Palette

How appropriate that Colonial Williamsburg, which lent its name—willingly or not—to so many drab colors of the '30s, '40s and '50s should have been a pioneer in

(Continued on page 47)

TRAVEL:
BACK TO THE FUTURE

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the color revolution that is transforming historic houses. The Governor's Palace, which was completely overhauled in 1981, now has wall colors that are brighter and more consistent with what paint analysts have recently learned about 18th-century preferences. The ballroom is intense blue, and a suite of rooms upstairs is painted in a clear, strong green.

At Colonial Williamsburg the process for re-creating these colors was completely different from any other used in a historic house. Because the building itself is a reconstruction, built during the 1930s, there were no 18th-century paints to uncover and analyze. All evidence for the authentic colors came from a painstaking reading of old documents and from inventories taken when a governor died. Ingredients for the blue paint in the ballroom were listed in the inventory recorded after Governor Botetourt's death in 1770.

Because no paint ingredients were listed for the east chambers upstairs, the curators based their decision on other evidence. The inventory included green curtains and "8 Green bamboo chairs with check'd Cushions." Since it was common practice in the 18th century to coordinate textiles and furniture with paint colors, the curators guessed that the walls were green, too. They also knew which green was used for japanning faux-bamboo chairs of the period, and that led them to the shade now on the walls.

Green Schemes in Baltimore, Md.

In 1801, Charles Carroll, Jr., built Homewood on land an hour's carriage drive from Baltimore. The house became part of Johns Hopkins University in 1902 and served as an office and faculty club before being closed in 1982 for restoration.

A beautifully proportioned brick Federal house, Homewood has a classic facade that gives no indication of the elaborate color schemes within. The deep moss-green walls of the central hall, which is divided by a passageway of chromium yellow, reveal the first hint of how Charles Carroll, Jr., painted his country estate. Off the yellow passageway, which runs the entire 84-foot length of the house, are rooms of many colors: a melon kitchen, a robin's-egg blue drawing room and a light green dining room. Few people today would have the courage to paint a central passage such an intense color, and yet one of the vi-

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TRAVEL:
BACK TO THE FUTURE

Continued from page 47

sual joys at Homewood is looking from each vividly colored room into the brilliance of the yellow.

After seeing Homewood, you may never again be content with all-white moldings and woodwork. Certainly Mr. Carroll was not. In each of the public rooms he painted the walls one color, and the woodwork a contrasting shade, with white highlights. The moss green of the hall, for instance, has celadon and off-white for the woodwork. The drawing room has walls of blue with gray and pale gray woodwork. And the dining room walls are light green with deeper green and white trim.

Don't leave the house without taking note of the intricate marbleizing of the baseboards and the graining of the doors. For anyone who has been following the recent fashion for faux finishes, the techniques here will be of special interest. We might wonder why the Carrolls were forced to paint pine to resemble mahogany rather than buying the real thing, but Susan Tripp, the director, points out that "at the time, it was thought more elegant to have something finely crafted, with a fancy finish, rather than a plain surface."

Rainbow Pastels in a Federal Mansion, New Castle, Del.

New Castle is often compared to Williamsburg, and it's true that the stately courthouse standing on the south side of the green looks much like a Williamsburg building, but there are no costumed guides or tourist crowds, because the town is still blissfully undiscovered. And the small Georgian townhouses were built close together, as you might expect in a small city, once a thriving 18th-century port.

Among the small houses, The George Read II House, built between 1797 and 1804, looks very grand indeed, as Mr. Read had originally intended. "He set out to impress his neighbors," says Timothy Mullin, the site administrator, pointing out the silver-plated hardware on all doors and the elaborately sculpted mantels. One of the most beautiful houses built on the Atlantic seaboard during the Federal period, the brick mansion was restored between 1981 and 1985, and now its interior paint colors are splendid enough to match the architecture. With 13-foot-high ceilings, the rooms on the first floor have large expanses of wall space that show Mr. Read's pastel colors to best advantage. The informal sitting room is painted salmon; the formal parlor, turquoise; the stairwell, lime sherbet; and the hall, "patent" yellow. "This yellow was so unusual when it was invented around 1770 that the makers patented the process," says Mr. Mullin. Just 30 years later, when Mr. Read painted his hall, this yellow was an American favorite.

The paint authentication, also done by Matthew Mosca, was relatively easy because the Read house had only one or two coats of paint, and the subsequent owners, after 1846, used wallpaper or canvas. The stenciled Greek key border around the top of the hall walls was almost completely intact, but the paint color had changed radically. The yellow had become mustard when the linseed oil in the original mixture darkened. And the turquoise in the parlor, a mixture of Prussian blue and verdigris green, had aged to gray.

The rooms on the second floor were not painted colorfully, probably because Mr. Read ran out of money. Here, everything is white—a startling contrast to the vivid hues in the public rooms.

A Blue House in Historic Deerfield

Historic Deerfield, Mass., comes close to everyone's fantasy of the perfect New England village. All along The Street, as the main thoroughfare is called, dignified 18th- and 19th-century houses face each other, many of them dark and forbidding in natural wood, others brighter and friendlier in white and cream.

The only jarring note on the entire street is the Wells-Thorn House, painted an unlikely sky blue. The architectural proportions of its 1751 facade—its shape and windows—look proper enough. But the color, which Deerfield locals describe as "the inside of a swimming pool," seems to be completely out of place. And yet, that tropical blue is just as authentic as the surrounding whites and creams. When uncovered and analyzed by Frank S. Welsh, a historic paint consultant, in 1983, the paint was found to be a mixture of Prussian blue pigment and white lead.

Like all curators who are reconstructing the past, those at Historic Deerfield engaged in a lot of detective work. Important clues led them to colors for the front parlors and upstairs chambers that are less gaudy than the exterior colors but no less surprising. The paneling in the south parlor, for example, has been painted a lush shade of lavender with a glossy overglaze. The mid-18th-century raised panels were stripped of all paint in 1963, but large patches of lavender that had dripped behind the moldings and were left undis-

(Continued on page 111)



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By KEN DRUSE ——

Autumn is the traditional season of harvest, and flowers are among its most important crops. Arranged in bowls or vases, they'll give you pleasure for days; dried, they can be enjoyed for years.

On a table in Victor Nelson's living room is a small bell jar. Under its protective glass a tiny arrangement of roses is perfectly frozen in time. There are a great many ways to dry flowers, but this New York City gardener has discovered the newest one. He takes flowers such as little sweetheart roses and dries them forever—in two minutes. He uses a microwave.

Microwave drying is a speeded-up version of conventional desiccant preserving. A desiccant is a material that absorbs moisture. You come in contact with it when you buy a camera, a small radio or a bottle of vitamins. Included inside is a little packet labeled "Do not eat." The packet contains silica gel, a fine sandlike powder available at floral supply houses and hobby and craft stores. Alum, borax or sand are familiar substitutes.

In the traditional drying process, flowers are set in a cookie tin half-filled with a desiccant; more is sprinkled on to cover them (use a fine paintbrush to sweep the desiccant around delicate petals). Then the container is sealed and put away for a week.

Mr. Nelson's method calls for a microwave baking dish. He pours in silica gel to cover the bottom, lays the flowers in place and covers them with additional gel. A two-minute microwave "zap" is usually sufficient, but Mr. Nelson suggests experimenting to find the setting and duration your particular flowers need. Among the best microwave drying candidates are roses, narcissus, zinnias, marigolds, calendulas, delphinium, freesias, even orchids.

If you don't have a microwave or are not in a hurry, the simplest way to dry flowers is still to hang them upside down in a warm, airy place, such as an attic. Collect cut flowers and tie them to wire hangers. Don't bunch up your specimens; you want the air to circulate. Blossoms that will air-dry effectively include globe amaranth, lavender, statice, roses, yarrow, tansy and strawflowers.

For large or heavy flowers such as hydrangeas, proteas or even artichokes, you'll need a drying rack, which you can make by stapling chicken wire to a crude wood frame. Simply slip stems of flowers through the mesh or lay flowers and stems across this homemade rack to air-dry.

Another way to preserve flowers is by pressing them. I keep an old phone directory that I've pressed into service, but any paper will do, as long as something heavy and flat can keep the paper sandwich weighted down.

Nearly every flower will press well, except, perhaps, fleshy or double-size blossoms like peonies. Pansies are a consistent favorite because their form looks wonderful flattened and they retain much of their color. Single fuchsia flowers, ferns and autumn leaves can be preserved this way too. Eventually, the colors *will* fade, but the warm browns, tans and beiges that these flowers turn are also lovely.

Cleaning an everlasting bouquet is a delicate operation. I've found that blowing gently through a straw is effective; so is a feather duster or a soft artist's paintbrush. Or you may just place your precious arrangements in a dust-free environment, under glass, the way Victor Nelson does. ■

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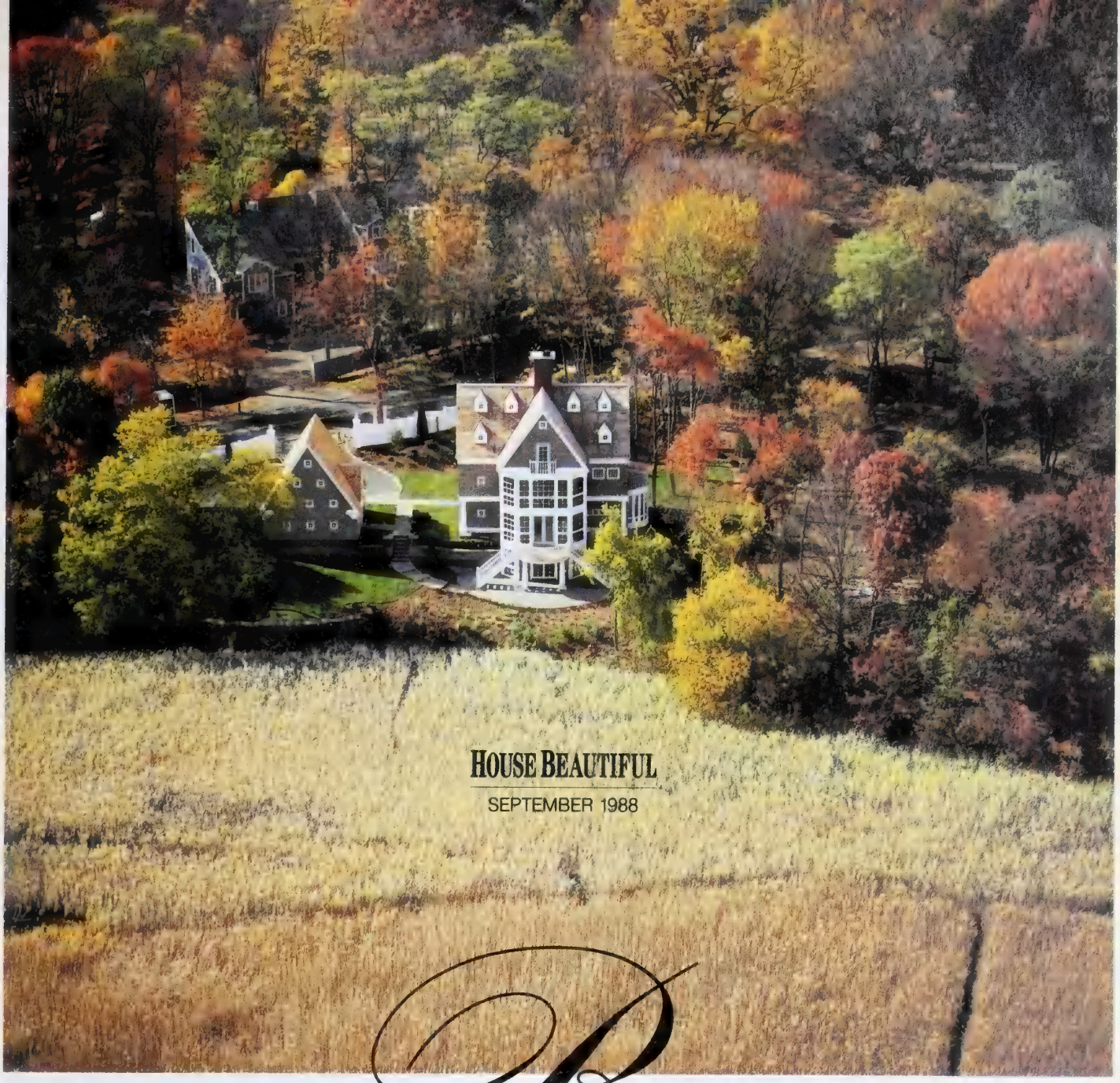
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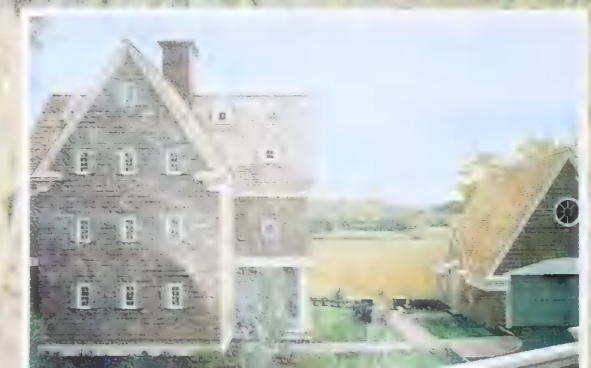


HOUSE BEAUTIFUL
SEPTEMBER 1988

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BEST SMALL HOUSE '88

This year's winner in our architectural design competition, cosponsored by the American Wood Council, stands proud and tall in an old Connecticut town. The innovative house is rich in Colonial evocations yet clearly up-to-date. ►



The south side of "Best Small House '88" is exuberantly open to an expanse of marshland and garners passive solar heat. A sloping site permitted extra rooms below the main floor; the garage offers more expansion space. Where it faces a busy country road *(inset)*, the house guards its privacy with tiny windows. Cedar siding, Shakertown Corp.; stain, Pittsburgh Paints; windows, Marvin Windows.►



Drama comes from the soaring ceiling, a sunlit glass wall and the crafty attention to detail





One way for a small house to "live" big is to reach out and up—as this soaring 34-foot living room does. Robert Lewis created a cozy gathering place using a small pale wood chest, a slim metal table and a blue-painted pine armoire, all from The Lane Co. A few large-scale pieces, such as the armchairs and love seat from Pearson Co., are "preferable in a small space," says Mr. Lewis. Striped fabric, Covington Fabrics Corp.; paint, Pittsburgh Paints; sisal, Merida Meridian; vase, Jerrystyle; lions' heads, Lost City Arts. The builder was James A. Olson, Sr.

FOR PRICES AND SOURCES AND STORES NEAR YOU SEE HB READER ADVANTAGE PAGES

The new house in Westport, Connecticut, is an arresting sight. Passing cars brake for a good long look, while local people tell their friends to watch for it.

The reason for the special attention, and a reason House Beautiful and the American Wood Council designated this the "Best Small House '88," is the strong, almost mythic, first impression. People think: Where have I seen this house before? In a Shaker village? On a mill stream? In a storybook?

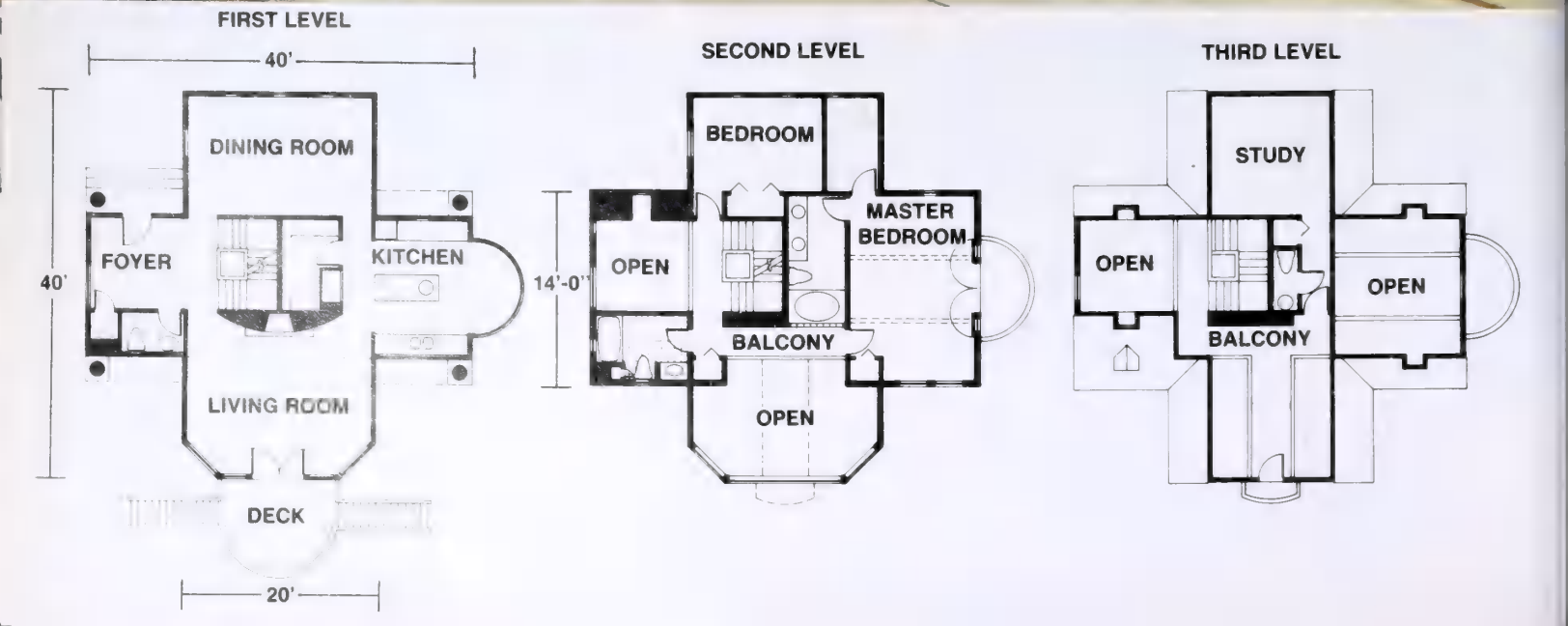
Architect Bruce Beinfield of Beinfield Wagner & Associates in Norwalk, Conn., who created the 1,800-square-foot design with partner Jonathan Wagner, speaks of "the essence of houseness" they sought to capture. The notion of a building whimsically celebrating itself is not uncommon among American architects in their thirties, such as these two, educated in the heyday of postmodernism.

Robert K. Lewis, the decorator chosen for his sure hand at balancing the old and the new, says he was inspired by the exciting height of the rooms and the nautical tradition of the area. Mr. Lewis gave the living room the snap of a yacht pennant with stripes and a checkerboard curtain border that plays off the architectural motif.

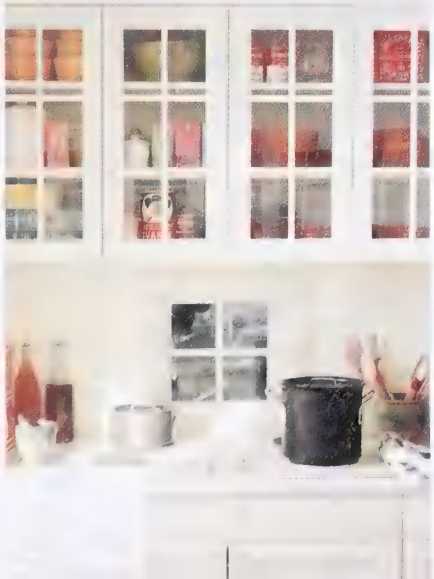
The design competition called for an all-wood design that suits any suburb in the country, contains luxurious amenities and traditional "romantic" touches, and makes every square inch count. This house does it all.►






FIRST LEVEL
40'
40'
DINING ROOM
FOYER
KITCHEN
LIVING ROOM
DECK
20'
SECOND LEVEL
BEDROOM
MASTER BEDROOM
OPEN
14'-0"
BALCONY
OPEN
THIRD LEVEL
STUDY
OPEN
OPEN
BALCONY







"Even in a small house, you want to be able to seat twelve people at a formal dining table now and then," says the architect

However efficient the design, every "Best Small House" must build in space for easy family life as well as friendly entertaining. This '88 winner cleverly sets a formal 12-by-19-foot dining room on the front, road side of the house, using tiny shuttered windows for better soundproofing and privacy. Because it's a nighttime room, the south-side views are not at all missed.

In the kitchen, a mix of comfort and sleek appliances includes the perfect half-circle end wall where the breakfast table sits. Facing counters across a work island accommodate several cooks at the same time. The kitchen is a showplace for fine wood details, such as the overscale traditional moldings and the four-square grid motif used throughout the house. Even the ribbon of windows over the south counter and the playful window over the north counter echo the four-square theme.►

Above: **The dining room, furnished with pieces from The Lane Co.'s America Collection, is set up for six but could accommodate 12. Linen for tablecloth, Fabriyaz; glassware, Simon Pearce; china, Mottahedeh; silver flatware, Fortunoff; candle holders, Weiman.** ***Left, above and below:*** **The kitchen features General Electric Monogram appliances, Du Pont Corian countertops, Eljer Plumbingware faucets. Accessories, Crate & Barrel; birdcage, John Rosselli Int'l.; breakfast tablecloth, Leslie Allen At Home.**

Opposite: **The overall plan is a classic Greek cross, measuring 40 feet in both directions. Rooms open to a central stair and utility core (baths, closets, pantry). Both the hall and the living room are three stories tall, overlooked by interior balconies. The master bedroom is double height and opens to a balcony over the kitchen's round bay. The third-level bedroom could be a study or a teenager's hideaway.**





The master bedroom, rising two stories to the roof peak, offers a beguiling play of light and shadow *(above)*. High dormers and a round gable window, plus conventional windows on three sides, keep the light show constant. Decorator Robert K. Lewis chose American country pieces: painted wicker furniture, a painted screen, floral fabrics and botanical art. For the master bath *(left)*, architects Bruce Beinfield and Jonathan Wagner used crisp checkered tile and a glass-block wall that brings in welcome daylight.►

Above: **The shutter-green wicker furniture is from the American Digest Collection by Hickory Chair Co. Bed linens, Ralph Lauren Home Collection; mattress, Stearns & Foster; prints, Ariel Press.** ***Opposite:*** **Botanical-print curtains that frame the bed and windows hang on Kirsch Co. rods.** ***Left:*** **Bath wood details continue the grid motif. Countertop is Du Pont Corian. Fixtures, Eljer Plumbingware; tiles, Mid-State Tile. Ralph Lauren Home Collection towels are deeper tones of the house's palette. Antique miniature armoire, Limited Editions; soap dish, Majolica Works.**

FOR PRICES, RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES







Right and below: **Some of the house's charm comes from the unexpected: Instead of predictable newel posts, for instance, the architects designed a whimsical model of the house itself, and marched it up all three flights of stairs.** *Left:* **At the top of the house, a catwalk bridge from the guest bedroom extends to a little outside balcony—adding grace and architectural interest. The verdigris railing color, chosen by the architects, was picked up and repeated by decorator Lewis.**

Opposite: **The top-floor room was also furnished as a guest bedroom with a daybed from The Lane Co., a wicker game table from Lane/Venture and hoop chairs, made of hickory branches, from Hickory Chair Co. Lamps, Galbraith Paper; iron table, Parc Monceau; prints, Windsor Publications; whirligig and quilt, Judi Boisson; word processor, Smith Corona.**



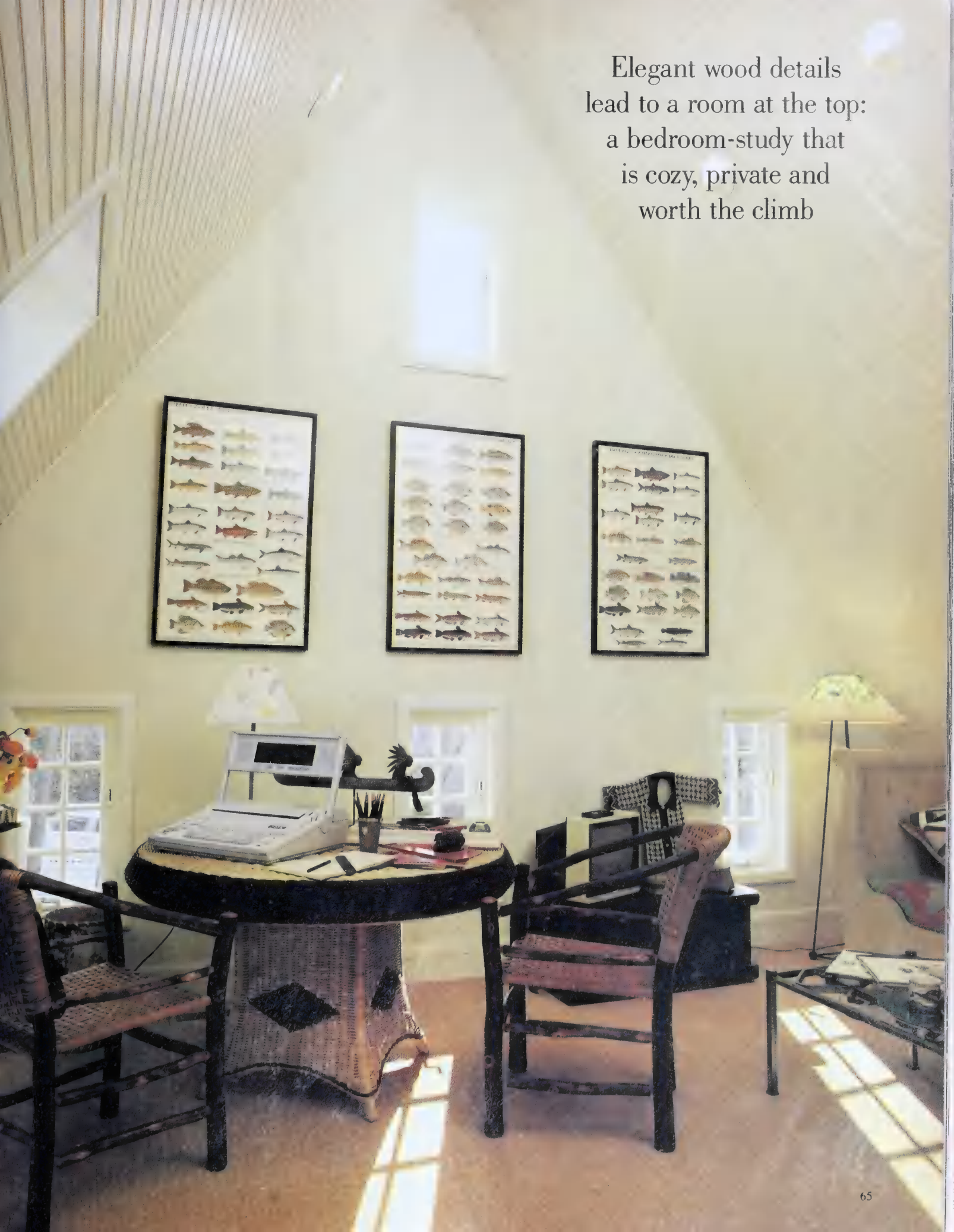
In their award-winning design, architects Bruce Beinfield and Jonathan Wagner pay homage to the Colonial-style architecture so popular in the New England region. Their training, however, makes them contemporary interpreters, not strict imitators. They updated and revitalized the Colonial tradition in several ways. On the exterior, for instance, the two architects fattened the historic column and doubled the traditional fence post. Inside, the stair railings and moldings are exaggerated. In the tight space, the warm comfort of wood and the careful detailing add character and a feeling of luxury.

In fact, it's the confident hand of the architects with the stair railings and balcony details that gives the small house so much presence. Vertically unified by the stairways that draw both the eye and the visitor up to the combination guest bedroom and study at the top of the house *(opposite)*, the pastel colors, fanciful newel posts and pleasing picket-fence references say welcome. This may be a small house, but the interior architecture makes up for lost square inches. You don't see any compromise in this "Best Small House."

Although no one has yet lived in it, a Westport-bred House Beautiful editor who spent weeks readying the house for photography feels she knows what that will be like. "The daylight pours in," says Jody Thompson-Kennedy, "and at night the vast heights don't seem empty at all because the lighting is so good. The little dining room and kitchen windows give you cropped postcard views of houses across the road or a bird winging by. Lying in bed in the master bedroom suite, you look up at the faraway lavender ceiling with its dormers and you feel calmed and restored. The catwalk getaway located on the top floor was a favorite place for me to relax—way up there seeing the colors of the sunset out the window. I think the landscape likes this house."■

Writer ELAINE GREENE
Editor JODY THOMPSON-KENNEDY
Photographer JEFF McNAMARA

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FOR MORE DETAILS, AND TO ORDER HOUSE PLANS, SEE PRODUCT INFORMATION



Elegant wood details
lead to a room at the top:
a bedroom-study that
is cozy, private and
worth the climb

41 GREAT IDEAS

Bold strokes and the brush of whimsy revive any room

PAINT

1 Plain walls? Paint on architectural character. The arched window gave designer Sue Westphal the idea for this Gothic ceiling border, which makes the room seem taller.

2 When your fire's not burning bright, try a trompe l'oeil fireboard. Here, Richard Lowell Neas painted a flat board with faux bricks and porcelain jars. The facing is faux marbling.

3 A folk art village adds life to an upstairs hall. Marshall/Schule Associates took their cue from murals by 18th-century artists. Mural, Painted Decoration Studio.

4 Make a relief-plaster frieze a stand-out feature. Marshall/Schule Associates painted this frieze with colors borrowed from the window valance.

5 Painted-on "tiles" dress up a wood floor. Coated with shiny glaze, these gleam like vintage ceramic in a dining room by Marshall/Schule Associates.

6 Bold color and a graphic checkerboard transform the pine floor in this tiny room by British designer Tricia Guild. (Directions, page 115.)►

Photo 6 opposite Copyright © 1995 by Simon Schuster, Limited for the forthcoming book, Home Country Design and Detail by Tricia Guild to be published by Simon and Schuster. Printed by permission.

PHOTOS 1, 2, 4, 5, KARI HAAVISTO; 3, FRANÇOIS HALARD



41 GREAT IDEAS

Color and the power of paint will brighten a dull floor, dress up a wicker chair or enliven a plain wall

PAINT

7 Unexpected stripes give an oak floor the crisp look of a café awning. Here, oil-based paint was thinned so the wood grain shows through. "I used a rag to scrub the paint into the wood," says Wendy Reynolds of Cheever House, who painted three boards green and two, white.

8 This Regency table was a gem, but its top was in disrepair. So Richard Lowell Neas painted a pattern of inlaid stone. His secret? Masking tape, applied before stonework was painted on.

9 Instead of hanging curtains, Mr. Neas trimmed his windows with the charm of blue and white—comb-painted blue stripes and freehand squiggles. Each pane was outlined with a fine blue line.

10 Just 6 by 12 feet, this breakfast room seemed claustrophobic until designer Karyne Johnson made a wall "disappear" with a painted garden. Now, the room seems to open through an archway into a flower bed.

11 For this easy basket-weave floor, Richard Neas combed wet paint with an ordinary window squeegee in which he cut teeth. (Directions, page 115.)

12 To open up a narrow hallway, designer Ronald Bricke commissioned this painted album quilt. The mural immortalizes the household cats, shows a fire in the hearth and pictures deer on the front lawn.

13 Think pink for a wicker chair. Painter Bill Strom chose a warm shrimp color for the chair and a cooler pink for the braided trim. "Any two colors close in hue would work well," he says.

14 "If stair risers are one of the first things you see when walking into a hall," says Carolyn Guttilla, "you can't leave them bare." She designed a folksy checkerboard stencil and "walked" it up the stairs.

15 For the floor of this old-fashioned cutting room, designer Ned Marshall tossed a bouquet of flowers into the air, then painted them exactly as they landed.

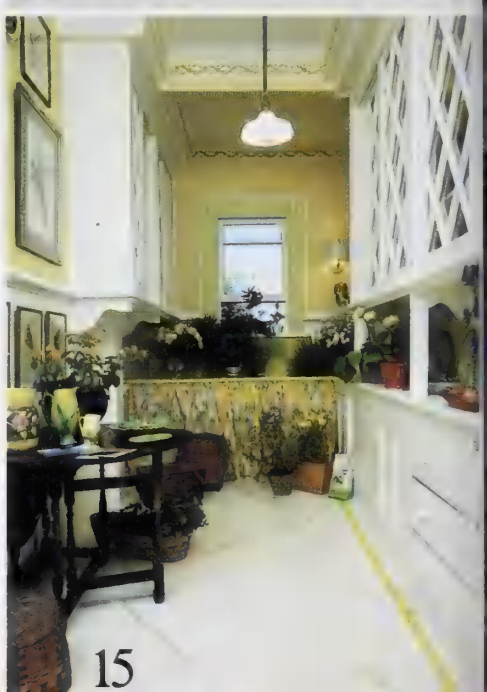
16 Don't settle for stiff stencils. Sketch simple flowers (like Mr. Neas's, here) on a board and then, with the aid of tracing paper, pencil them on your walls. Go over the lines with acrylic paint for a "freehand" look. (Directions, page 115.)

17 "We see enough brown wood floors," says Parkin Saunders, of Saunders and Walsh, Inc., "and you can't put carpet in a butler's pantry. Paint seemed the best bet." The garlands of leaves were scaled to the room.

18 Painting a stenciled border on a sisal rug lifts it out of the ordinary. Points to remember: Pick a flat-weave rug and a large-scale stencil—details get lost in the nubby texture. Room design, Jillian Paul.►


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PHOTOS: 7, JOE STANDART; 8, 9, 11, 16, EDGAR DE EVIA; 10, KARI HAAVISTO; 12, MICHAEL DUNNE; 13, TIM STREET-PORTER; 14, 15, MICHAEL SKOTT; 17, LILO RAYMOND; 18, WILLIAM SEITZ


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41 GREAT IDEAS

Make every inch count—a simple addition can rescue your rooms

DEFINING SPACE

19 To transform a wide central hall into usable space, Carolyn Guttilla designed a sitting area with a table that showcases a collection of model 19th-century European houses.

20 Everyone wants a shady spot on a sunny deck. This latticework pergola also offers privacy and softens the lines of the house. Builder Mark Johanson copied details from existing posts and brackets on this 1870 carriage house.

21 "It's like sleeping in a gazebo," says designer R. Michael Brown of this latticework bed, which makes a room-within-a-room. Although this bed was custom-built, stock lattice from the lumberyard would work, too.

22 Inspired by the old closet beds of his native Denmark, furniture artist John Andersen built an alcove bed in this room. "I did it to make the proportions of the room better," he says, "but it is also a wonderful place to sleep."

23 How to build character into ho-hum rooms? Install columns, as designers Keith Irvine and Tom Fleming did here. The team cut a tall, wide opening between living and dining rooms and had new pilasters made to match the 18th-century columns.


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PHOTOS: 19, 20, MICHAEL SKOTT; 21, WILLIAM SEITZ; 22, JOSHUA GREENE; 23, WILLIAM P. STEELE



41 GREAT IDEAS

The classic cover-up, wallpaper goes on fast and does tricks both plain and fancy

PAPER

24 Carey Kirk and Anne Mullin cut a strip of the dado paper for a border that's as fast and easy to apply as conventional border paper (but less expensive). On the chair rail, it bridges the two patterns.

25 A little pattern goes a long way. Motif Designs papered just the ceiling, leaving white walls. This gives height to the sloped ceiling of a little room under the eaves. A bit more of the same pattern on the chair seats ties it all together.

26 Designer R. Michael Brown dressed an ordinary tub enclosure with wallpaper and a trompe l'oeil painting. He covered fiberglass splash panels with marine plywood, and added the faux marble wall with an arch—for a gazebo effect.

27 Lace paper doilies make a delicate—and inexpensive—border for a wallpapered room. "I didn't cut them exactly in half," says designer Lindy Lieberman, "but enough from each side so they would fit between lilies of the valley." Spray the backs of the doilies with spray adhesive, then smooth them on with a soft cloth or dry sponge. (Directions for mirror frame, page 115.)

28 A small room with a tray ceiling lent itself perfectly to this tent effect created by Ned Marshall and Harry Schule. They used striped wallpaper with a matching border in a double-sawtooth design. Paper on the ceiling was applied in four wedge-shaped pieces to resemble the Big Top.

29 Richard Lowell Neas found a wallpaper from Quadrille so eye-catching that he cut two strips to edge the walls and floor. The latter border is applied with carpenter's glue and protected by polyurethane. Paper on the walls, Clarence House.

30 The faux paneling on Mr. Neas's once-dull closet doors is a witty marriage of trompe l'oeil wallpapers. The doors were covered with green striated paper and then decorated with strips of one-inch-wide faux-bamboo edging to create the illusion of paneling.

31 To highlight the crown molding, Mr. Kirk and Ms. Mullin applied a wallpaper border to the underside, an alternative to painted bands of different colors. ►





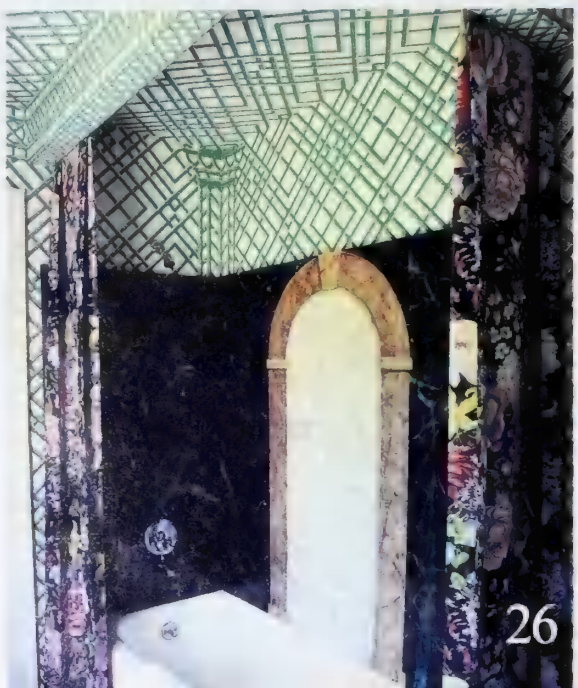
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PHOTOS: 24, 29, 30, 31, EDGAR DE EVIA. 25, SCOTT DORRANCE. 26, WILLIAM SEITZ. 27, 28, KARI HAAVISTO



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41 GREAT IDEAS

Slip into something completely different with a fashion switch for chairs, windows, tables and more

FABRIC

32 This white-box bath becomes a witty takeoff on twig furniture. Tom Rose's shower "rod" is a smooth branch; the curtain, a bed sheet.

33 Add softness to a kitchen window without blocking the light. Sue Westphal's recipe: a see-through valance. The ready-to-hang English lace already had holes for a curtain rod and the snappy zigzag hem.

34 A pedestrian chair gets a daring new look. Using abstract-patterned fabric plus an assortment of trims, David Barrett created this ever-so-saucy outfit, topping it off with an off-the-shoulder shawl.

35 The romance of a balloon shade—in a flash: Kathy Kostuk simply gathered the damask panel in the middle and tacked up the sides. A border accentuates the scalloped bottom. Some painted canvas tacked to the window seat sports a scene copied from vintage toile.

36 Can't find the fabric pattern you want? Paint your own. Elwyn Colby Ferris and Kathleen Haley used green acrylic to create an airy trellis on ivory linen for the bedspread. The same linen, sans trellis, faces the bed panels and skirts the vanity.

37 For a garret bedroom too tiny for a full canopy, designer Judy Hetzel draped a printed cotton panel over bamboo poles.

FOR MORE DETAILS, SEE [illegible] INFORMATION













PHOTOS: 32, 34, WILLIAM P. STEELE; 33, 35, 37, KARI HAAVISTO; 36, EDGAR DE EVIA; 38-41, JESSE GERSTEIN



38 Grosgrain ribbbon mimics the fretwork back of a bamboo chair. Fabric, Robert Allen Fabrics. Wall painting, Pamela Margonelli. Flooring, Tarkett Hardwood Division.

39 A tailored alternative to gathered fabrics, this box-pleated skirt features a side pocket, a handy magazine stash. Chair, Lord & Taylor. Chintz, Clarence House. Screen, R. Brooke, Ltd. Table, Zona.

40 Separate covers for back and seat reveal a chair's curved rails and painted decoration. Easy-to-make rosettes hide stitches that hold up the skirt. (Directions, page 115.)

41 A charming footnote, the low stool has its own caplike cover, tied with bows. Fabric, Cowtan & Tout, Inc.■



With a new sheet collection and sleight of hand, a guest cottage is reborn—instantly

SHORTCUT TO STYLE

When Mary Emmerling sailed in with a staple gun, a sewing machine and a pile of sheets and pillowcases of her own design, this pool house in Sagaponack, N.Y., had exposed wall studs and unfinished floors. One day later, the raw space was completely transformed into fresh-looking guest quarters.

"For a fast makeover, nothing beats sheets," says Ms. Emmerling, whose blue and white designs for Springs Industries are available at J.C. Penney and through its catalog. "Because they are wider than fabric sold by the yard and come already hemmed, sheets are easy to work with."

How easy? If you can pin together two pieces of fabric, sew a straight seam and have mastered the art of using scissors, you can decorate with sheets. Here the impromptu curtains are nothing more than top sheets tied onto curtain rods with strips cut from another sheet. The crisp wallcovering is more sheets, simply stapled to the wall studs. Ms. Emmerling recruited ruffled pillow shams to cover the chair seat cushions, then tied them on with bows. And from a plaid fitted sheet she cut a round tablecloth, which she hemmed and trimmed with piping made from a striped sheet (ready-made braid would be even easier). For the black lampshade, the designer cut the flaps from two white envelope pillow shams. And what about the bed—where most people think sheets belong? Covers for the headboard and the footboard were fashioned from a plaid quilted spread that was cut in half.

Although this makeover was done as a quick fix to last just until the owners are ready to finish the interior, sheets are now attractive enough to take up permanent design residence. With more and more designers producing linen collections, the options in taste run the gamut.►

Editor CAROLYN ENGLEFIELD
Photographer MICHAEL SKOTT



Plaid pillow shams, $25 each; white envelope sham, $25; plaid quilted spread, $50 for twin; striped flat sheet (for curtains), $29 for a twin set, including fitted sheet and pillowcase; plaid fitted sheet (for tablecloth), $69 for king set; all, Springs Industries, available at J.C. Penney. Paint, Janovic/Plaza.

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB BUYING ADVANTAGE PAGES





"Buying a house that's dismantled is a tremendous emotional commitment—there's so much you don't know"

It's very strange to buy a house from a picture," says New York City quilt and antiques dealer Thomas K. Woodard. But when he and his partner, Blanche Greenstein *(above)*, signed the check for this National Register Federal house, a photo is about all they had. The "house" was nothing more than a pile of posts, beams, bricks and moldings stored in two trailer trucks. Yet even that knockdown form was little short of a miracle. Built in 1789 in Fall River, Mass., the Federal house had been slated for demolition by the local power company. When the town couldn't raise funds to save it, they called The Weather Hill Restoration Company, a group of skilled preservationists that dismantles and saves endangered old houses. When a new owner is found, the Vermont crew rebuilds, using antique tools and time-honored techniques.►

By far the most formal room of the house, the parlor *(right)* is fitted with a few fine antiques, such as the grain-painted 19th-century secretary in the corner, as well as serendipitous finds. The camelback sofa, c. 1920s, was bought secondhand from a friend. The Windsor chairs are reproductions chosen for their sculptural quality.



"Clearly we like cats," says Tom Woodard of Homer, Henry, Daisy and that vintage portrait over the mantel

The idea of buying a house in 2,000 parts had Tom Woodard and Blanche Greenstein "a little edgy at first." But the two quickly realized that piecemeal acquisition had considerable advantages over purchasing a standing old house. While reassembling the posts and beams, it was much easier to install new wiring, plumbing and proper insulation. "We ended up with a house that has every modern convenience *and* the soul of an antique," says Mr. Woodard.

In restoring the house, Mr. Woodard and Ms. Greenstein were careful to be as pure as possible with the important Federal front of the house, a formal wing with two upstairs bedrooms *(bottom right and opposite)* and a downstairs dining room and parlor *(previous page)*. They diligently obtained a variance from the town so they









This page, clockwise from top left: Flanking the side entrance is a pair of topiaries bought years ago for the dealers' booth at New York City's Winter Antiques Show. In summer, entertaining naturally flows from the kitchen to the porch beyond the French doors. The Woodard cat clan nestles on an unusual-colored Pennsylvania coverlet. Folk art shelves sport pewter, wood and jaspé mugs.

Opposite, clockwise from left: A ship painting from Hirschl & Adler Folk sets the mood for the guest room. Collections include painted buckets and jaspé earthenware. In the master bedroom, window banquettes double as storage units. Banquette fabric, Hinson & Co.

wouldn't need to alter the original stairway—which was a few inches narrower than building code standards. And they lined the hearth's old bricks with new fireproof ones, "leaving a few chinks loose so the building inspectors could see that we'd followed the rules," explains Mr. Woodard.

But in the house's rear wing, the new owners adopted other principles. Originally, this "L" was an architecturally ramshackle series of shedlike rooms built before the impressive Federal front. Instead of re-creating such a rabbit warren of rooms, Mr. Woodard and Ms. Greenstein decided to recycle all the old ceiling beams, chestnut floorboards and feather-edged sheathing to create one wide-open keeping room. "We wanted an easy-going room where we could cook and friends could sit by the fire," says Ms. Greenstein. Cleverly, they camouflaged their kitchen cupboards (and even the dishwasher) with antique-looking raised panel doors crafted by a Weather Hill woodworker.

One reason why the two were so smitten by this house was its abundance of windows. In each Federal bedroom, for example, there are five, an exceptional number. "We didn't want to be living in a dark old house," says Mr. Woodard. Not surprisingly then, when making changes in the house's rear "L," they decided to add even more windows—a wall of French doors in the keeping room (which leads to a porch and, beyond, a pool). Upstairs, in the new master bedroom with a cathedral ceiling, multi-paned windows assure that the room is ablaze with light. Window shades, which are hidden by the moldings, can be pulled down for privacy.►











Greeting guests at the entrance to the new wing is a contemporary decoy that perches atop an unusual scalloped cupboard. "We love anything with a painted finish—especially if it's white," says Ms. Greenstein, noting that paint prevails on cupboards, Indian baskets and chairs.

When this house was first built in the 1780s, no doubt the family invited a group of friends to help with the work. The same camaraderie prevailed during its second post-and-beam raising in 1984. On site along with Tom Woodard and Blanche Greenstein were Weather Hill's founders, Carolynne and Gregory Schipa, plus their children and the families of their joiners, masons and craftsmen. For a span of four months, everyone worked furiously, pausing for two important celebrations initiated by the Schipas. The first was "the wetting of the bush," a ritual that dates back to Druid times. When the post and beam framework is up (a task that was accomplished in a day), a live pine tree is nailed to the old wood so its spirit can pass into the house. Then, when the house is completed, comes "the hanging of the crane"—fitting out the fireplace with its iron cooking crane for the hearth's first fire. "Both rituals are, of course, romantic excuses for a party," says Mr. Woodard, who was more than happy to make the most of them. "It really made all our friends feel a special attachment to the house."

"We didn't want the house to be a museum"



Rather than hang the expected painting over the sofa, Mr. Woodard and Ms. Greenstein opted for an architectural fragment that's well suited to a house full of windows. The sofa fabric, a stripe from Clarence House, is deliberately subtle. Pillow fabric, Manuel Canovas. Ali rag rugs, Thos. K. Woodard.

Some friends, including designers Holly Meier and Mariette Himes Gomez, lent their professional talents. Others offered their sense of adventure. Landscape architect Chris Becker headed off with Mr. Woodard on a pilgrimage to the house's original Fall River site. Their mission: to rescue the huge stone front steps that had been too heavy for Weather Hill to save. "We had a crane meet us and load them into a truck," recalls Mr. Woodard. He and Mr. Becker also took a jaunt up to Stockbridge, Mass., to study The Parsonage's garden, which subsequently inspired the brick-edged oval beds in Woodard's yard. They even snapped pictures of The Parsonage's distinctive fence so a Weather Hill craftsman could copy it. The result is a house that's much more than the rebuilt sum of 2,000 parts. It's a house infused with memories of friends and shared good times in every carved detail. Who could have envisioned such a rewarding outcome to an advertisement for Weather Hill spotted in an antiques journal. "And to think that our lawyer was appalled that we were buying a 'truckload of sticks,' " says Mr. Woodard.■ *Photographer* MICHAEL SKOTT

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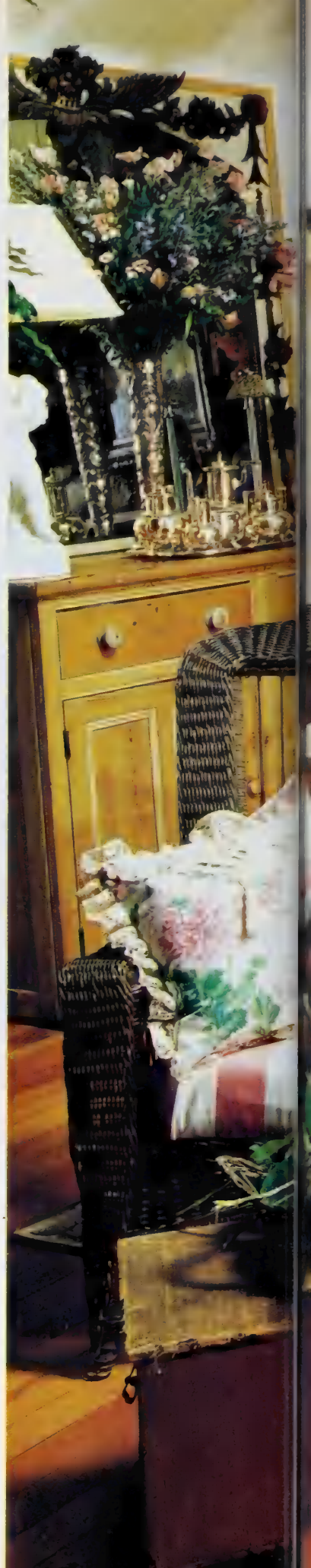


A love affair with the past turns one young collector's cottage into an ever-changing home

RETRO ROMANCE

Given the warmth and quirky charm of this Westport, Conn., house, it's no surprise that lots of people want rooms just like it. So they ask Leslie Allen, who lives here with her husband, Lloyd, to re-create the look in their homes. But Mrs. Allen graciously refuses. She finds that her style doesn't transplant well, probably because it's so instinctual. "People expect a decorator to pull a room together all at once," she says, "and I don't do that. I collect things I love slowly, then move them around—rearranging them over and over—until they all work." Mrs. Allen improvises a lot. "If the furniture is really ugly," she says, "I make a slipcover or put on a coat of white paint, until the right thing comes along. Clients don't like that uncertainty." Floral fabric, Liberty of London; stripe, Covington Fabrics Corp.►





Leslie Allen's advice for do-it-yourself design: "Take it one step at a time, whether you're buying sofa fabric or arranging things on a table. See if you like it before moving on. Of course, you must have *some* overall vision, but you will make yourself crazy if you try to do everything at once." Mrs. Allen's vision for her own living room *(right)* was to make it look like her grandmother's rustic house in the mountains—hence the "grandma" and "grandpa" wicker chairs. The walls in the dining area *(left)* were originally stained brown. Now the sculptural shapes of English kitchen chairs are highlighted against the light background.



Fifteen years of collecting sets the mood—and the table



Everything I do is basically the same," says Leslie Allen. "It may not look that way, because I'm constantly changing things—putting on slipcovers in summer, trying new candlesticks on the coffee table. But it all comes down to a lot of patterns and a lot of *things*."

When she entertains, Mrs. Allen sets her table the same way. She puts antique linen cloths over floral table skirts, mixes napkins and uses different sets of china until she finds a combination she likes. This kind of table setting requires not only patience but also a large inventory of dishes, silver, glasses and linen. Mrs. Allen, who has been collecting since she was 15, has about a dozen sets (not all complete) of ironstone, Fiesta ware, blue and white Asiatic china, enamelware and majolica to choose among. "None of it was expensive when I began," she says.

The Allens entertain a lot, especially in summer, when they can be outdoors. The house, which was built in the 1920s as a summer cottage, has two terraces, a garden and gazebo—all used for outdoor dining. The gazebo *(right)*, built recently by the Allens with the help of some friends, has a platform made of stones taken from the yard and posts made from trees cut down on their property. Tablecloth and cushion fabric, Waverly; lounge chair canvas, John Boyle & Co.►



When Mrs. Allen sets her table with new china, it's always a pattern that looks old—like the white grape plates on this brunch table *(left)*. "It wouldn't mix well with my antique linens and funky old silver pieces if it looked too new," she explains. With so many sweet floral patterns, yellow and white seersucker napkins lend pizzazz. Tiny bee skeps for place cards and matching napkin rings are from Mrs. Allen's Westport shop, Leslie Allen at Home.









Too often overlooked, the bath can turn into a real room—with a slipper chair, space and old-timey tile

If Leslie Allen has a motto, it's this: If you love something, use it. Sooner or later, everything she owns finds its way to the dining table, the mantel, the dressing table or the bed (one of her favorite collections is antique bed linens). But Mrs. Allen's years as a stylist for television commercials have taught her how to edit, so she limits the objects "on display," and the effect is never overwhelming. The only collection she doesn't use regularly is her old floral fabrics found at flea markets and yard sales. "I have two closets full," she says. "There just isn't the right place for most of them yet, but I know that eventually I'll find it."

Even collectors with a passion for patterns and "things" must have visual relief, and for Leslie Allen it's white paint. Most of the walls, woodwork and trim in her '20s cottage are white. She loves the power of white to make things fresh instantly, especially when used to lighten chunky furniture or to brighten a dark corner. French doors, Morgan Products Ltd.; pillows and duvet, Scandia Down Shops. ■

Editor JODY THOMPSON-KENNEDY
Photographer JERRY SIMPSON

In the master bedroom *(top left)*, old English cotton covers the duvet. At the side window, curtains are simply muslin draped over a dowel. Old curtain panels turned sideways create swags at the windows of the guest bedroom *(left)*. When the Allens remodeled their bath *(opposite)*, they created this oversized space. Mrs. Allen, who wanted enough room for a slipper chair and a dressing table, was inspired by '30s and '40s movies, in which the bathrooms were always large and comfortably furnished. White towels are something she grew up with. "My mother still thinks that sheets and towels come in only one color."

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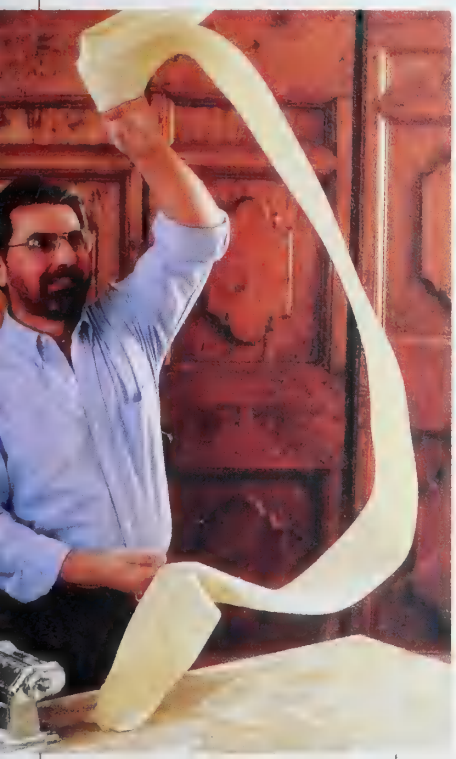
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By SARAH BELK

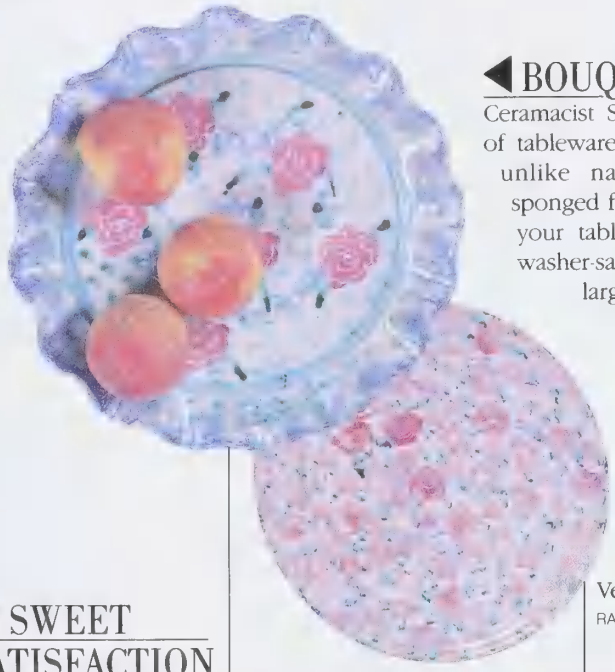
TASTY BITS



IS

▲ A PASTA TOUR GUIDE

Italy's timeless blend of flour, oil and water offers endless variety. Pasta can be light or hearty, elegant or homey, simple or complex. Perhaps no one knows this better than cookbook author and teacher Giuliano Bugialli *(above)*. His new book, *Bugialli on Pasta* (Simon & Schuster, $19.45), due out next month, is a virtual Baedeker on the subject. In it, Bugialli guides the reader across the Italian map, exploring every region's authentic pasta dishes. Clear, easy-to-follow recipes include well-known classics like pasta with pesto or clams and the not-so-familiar (but nonetheless tempting) *pasta con pesce spada* (swordfish, capers and basil) and *pasta alla norma* (eggplant, basil and garlic.)



◀ BOUQUETS GARNERED

Ceramacist Susan Leader creates gardens of tableware in her Vermont studio, but unlike nature, Ms. Leader's hand-sponged floral designs will blossom on your table all year round. The dishwasher-safe, ovenproof pieces at left are large enough for buffet platters for an autumnal feast or to present the season's first tarte Tatin or pear tart. These and other pieces —including dessert plates, pitchers and mugs—are available through Susan Leader, Box 230, RD 1, Chester, Vermont 05143; 802-875-2321. ■

RANDY O'ROURKE

▼ SWEET SATISFACTION

Dreams are made of desserts like this: a raspberry-apple pastry with three sauces *(below)*.* Michel Richard *(right)*, chef at the oh-so-chic Citrus Restaurant in Los Angeles, creates some of the tastiest, most provocative dishes we've ever eaten. But unlike most French chefs, Mr. Richard uses very little butter or cream, opting for purees of fresh fruits and vegetables as the foundation for his ethereal sauces. "This way of cooking is healthier and allows you to eat well, but to eat light," says Mr. Richard. It's a welcome finale when you want a clean, refreshing dessert with more glamour than sorbet. (Don't expect to lose weight! This is still, of course, dessert.) A plus for busy cooks: The sauces can be made in advance so there's little last-minute preparation.



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CUISINE OF THE SUN

Dining alfresco with friends is one of the season's sensual pleasures, especially at cookbook author Susan Costner's table in the Napa Valley ►

The California table serves up light fare with the season's finest







Drizzle honey over sweetened *mascarpone* (a rich Italian cream cheese available in specialty stores) and serve with fresh fruit and chocolate *biscotti (above)* as a fitting finish to the roast pork, polenta and cabbage menu *(opposite, bottom left)*.



Offer ginger-scented sugar-snap pea soup *(above)* as a starter to the grilled poussin menu *(top center)*. Cold spiced beef with *salsa verde* and two chutneys, red pepper custard and a vegetable salad *(right)* have an English touch. Serve with a Cabernet Sauvignon, such as the one from Beringer. For dessert, present strawberry-rhubarb Napoleon *(opposite, top right)*.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Outdoor party food should be easy to transport from kitchen to table





The strawberry-rhubarb Napoleon *(above)* is easily made with frozen puff pastry. Serve Spottswoode Sauvignon Blanc with the grilled poussin, golden ratatouille and skillet pasta *(left)*. Finish with peach bread pudding *(previous page)*.





Pour a Pinot Noir from Robert Mondavi to go with fennel pork roast and mustard sauce, grilled polenta and sautéed cabbage *(left)*. Offer tea sandwiches—egg salad with sun-dried tomato, smoked trout with dill, and smoked chicken with bacon *(above)*—before serving the beef menu *(opposite, bottom right)*.

—SARAH BELK

Photographer TIM STREET-PORTER

RECIPES BEGIN ON PAGE 102

By ELIN McCOY and JOHN FREDERICK WALKER



WHICH GLASS TO RAISE?

It's hard to believe that the taste of a wine can be improved by drinking it from the right glass—but it's true. That's because the shape and style of a wineglass can accentuate or diminish the scent and flavor of a wine. Sound dubious? Next time you open a bottle of fine red wine, first sample it from a tiny V-shaped cordial glass, then taste it from a generous tulip-shaped glass. It's easy to see why the tulip glass with incurving sides is preferable—filled halfway, it concentrates and emphasizes the attractive smells of the wine. A narrow chimney-shaped glass, however, overemphasizes the alcohol component of the wine and is difficult to taste from.

Fine wines are shown to their best advantage when the shape of the glass is matched to the character of the wine. However, three different styles of glasses are really all you need:

Champagne and sparkling wines: A tall, graceful flute (which can curve in or flare out) shows off and retains the bubbles best.

Pinot Noirs and Chardonnays: The classic grapes of Burgundy make sensuous, heady wines that need large (12- to 18-ounce) bowl-shaped glasses that dramatize the bouquet and invite you to sniff and savor the generous flavors.

Red Bordeaux, Cabernet Sauvignon and dessert wines: These are typically so powerful in flavor that oversize glasses exaggerate their character. Modest-size (8- to 10-ounce) tulip- or egg-shaped glasses with incurving sides are more flattering to the wine. Interestingly, these glasses are also excellent for delicate whites because the shape concentrates the fragrance.

Crystal is lovely, but expensive. Remember, it's the shape that counts. And stick with plain designs—colored glassware obscures the appearance of the wine.

INDIAN SUMMER WINES

With the return of more substantial dishes on the fall dining table, we look forward to uncorking deep-flavored whites and rich, sumptuous reds. Here are six reds and a half-dozen dry whites worth adding to your menus:

Whites: Crisp, round 1987 Kendall-Jackson Chardonnay ($8); spicy, elegant 1986 Gundlach-Bundschu Gewürztraminer ($8); racy, vibrant 1987 Antinori Galestro ($9); herbaceous, crisp 1986 Arbor Crest Sauvignon Blanc ($9); dramatic, complex 1986 Rosemount Semillon ($10); and earthy, flinty 1985 Prosper Maufoux Montagny 1er Cru ($12).

Reds: Rich, deep-flavored 1984 Groth Cabernet Sauvignon ($14); well-balanced Liberty School Lot 17 Cabernet Sauvignon ($6); scented, silky 1985 Tollot-Beaut Chorey-Les-Beaune ($18); fruity, delicious 1985 Pèppoli Chianti Classico ($16); peppery, gutsy 1984 Foppiano Petite Sirah ($7); and dry, flavorful Gallo Limited Release Hearty Burgundy ($3).■



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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

During the last few days of summer we like to plan meals that show off the bounty of the season but take a minimum amount of effort. This light supper can be prepared and served in less than an hour, even if the cook is moving at a snail's pace. The salad can be prepared in advance, and since guests peel their own shrimp, there is less work for the cook. (Scented hand towels are the reward for their efforts.) We like to serve plenty of French bread for dunking in the shrimp broth and pour a chilled California Chardonnay—such as the one from Domaine Michel. We offer a choice of two easy desserts; serve with iced espresso. Menu serves 4.

CORN AND PEPPER SALAD

- 2 tablespoons olive oil
- 1 garlic clove, minced
- 1 medium onion, chopped
- 2 cups fresh corn kernels
- 1 green bell pepper, diced
- 1 red bell pepper, diced
- 2 teaspoons balsamic vinegar
- 1/4 teaspoon salt
- 1/4 teaspoon black pepper
- 2 fresh basil leaves, minced
- 4 cups mixed salad greens, such as radicchio, arugula, red-leaf lettuce

☐ In a 2-quart microproof casserole, combine oil, garlic, onion, corn and red and green peppers. Cover tightly with lid or plastic wrap, turned back slightly, and microcook on high 4 to 5 minutes, or until crisp-tender, stirring once.

☐ Stir in remaining ingredients, except greens. Let stand, covered, at room temperature until serving time.

☐ To serve, line salad plates with greens. Spoon salad into center of each plate and serve warm or room temperature.

SPICY SHRIMP IN WINE

- 1/2 cup butter
- 2 garlic cloves, minced
- 1 cup dry white wine
- 1 tablespoon lemon juice
- 1 teaspoon Worcestershire sauce
- 1/2 teaspoon salt
- 1/2 teaspoon crushed red pepper flakes
- 1/2 teaspoon dried thyme
- 1/4 teaspoon ground red pepper
- 1-1/2 pounds medium shrimp, washed but not peeled
- 1/4 cup chopped fresh parsley

☐ In a 2-quart round microproof casserole, combine butter and garlic. Microcook on high 1 to 2 minutes or until butter is melted. Add wine and microcook on high 2 to 3 minutes, or until boiling.

☐ Add remaining ingredients, except parsley. Stir to coat shrimp, then push shrimp to outer rim of dish, leaving center open. Cover tightly with lid or plastic wrap, turned back slightly, and microcook on high 5 to 8 minutes or until shrimp turn pink and test done, stirring after 3 minutes. Let stand, covered, 2 to 3 minutes.

☐ Serve shrimp and their cooking juices in bowls. Sprinkle with parsley.

FRESH PEACHES WITH ZABAGLIONE

- 3 fresh peaches
- 4 large egg yolks
- 1/4 cup sugar
- 1/4 cup Marsala wine

☐ Blanch peaches: Pour 1/2 cup water into a 2-quart microproof casserole or glass measuring cup. Microcook on high 1 minute to boil. Add peaches. Cover tightly with lid or plastic wrap, turned back slightly, and microcook on high 2 minutes. Refresh peaches in cold water and peel.

☐ Divide peaches among 4 goblets.

☐ Whisk egg yolks lightly in 1-quart microproof casserole. Gradually add sugar while whisking constantly. Microcook on medium 1 to 2 minutes, or until mixture is partially cooked around edges. Whisk well to incorporate air and until smooth.

☐ Whisk in wine. Microcook on medium 1 to 1-1/2 minutes more, until thickened, whisking every 30 seconds.

☐ Remove from oven and whisk 30 seconds, until mixture is light and fluffy. Spoon zabaglione on top of peaches.

SCENTED FINGER TOWELS

Combine 2 tablespoons lemon juice with 2 cups water. Wet 4 washcloths in this water, wring out and roll. Tie each with a cloth ribbon and place in a wicker basket with no metal staples. Cover with plastic wrap to keep moisture in until ready to heat. Keep covered and microcook on high 1 to 2 minutes, or until warm.

FROZEN CHOCOLATE CUPS WITH ICE CREAM

- 6 ounces semisweet chocolate bits
- 1/2 pint coffee ice cream

☐ Arrange chocolate bits in a cereal bowl, leaving center open. Microcook on medium 3 minutes, or until soft enough to spread, stirring after 2-1/2 minutes.

☐ Spread chocolate along the inside of 4 foil-lined paper baking cups, about 2-1/2 inches in diameter. Freeze 30 minutes, until hardened. Peel away foil. Fill chocolate cups with ice cream and drizzle with coffee liqueur if desired. ■



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QUICK COOK

Early fall is the time to enjoy the first "R" month oysters and the last of summer's berries. The quick but elegant menu here—created by Philippe Jeanty, chef at Domaine Chandon's restaurant in the Napa Valley—takes advantage of both. Offer thinly sliced dark bread with the oysters and steamed new potatoes or rice with the salmon. Serve cheese with the salad if you want a heartier meal. With dessert, try plain butter cookies or shortbread. Fill Champagne flutes with chilled California sparkling wine and enjoy what's left of the season's warm, lingering evenings. Menu serves 4. —SARAH BELK

OYSTERS ON THE HALF-SHELL WITH WINE MIGNONETTE

- *2 dozen oysters in the shell, scrubbed*
- *1/4 cup red-wine vinegar*
- *1/4 cup sparkling wine*
- *1 shallot, minced*
- *Freshly ground black pepper, to taste*

☐ Open oysters and place 6 (in their bottom shells) on each of 4 plates. In a small bowl mix the remaining ingredients to make mignonette sauce. Let each diner dip oysters into the sauce.

MUSTARD-BASTED SALMON WITH CHERVIL BUTTER

Chervil butter:

- *2 medium cloves garlic*
- *1/2 teaspoon salt*
- *1 teaspoon Dijon mustard*
- *1 teaspoon lemon juice*
- *1/2 cup lightly packed fresh chervil sprigs (or substitute fresh parsley)*
- *8 tablespoons unsalted butter, room temperature*

Salmon and basting sauce:

- *2 tablespoons whole-grain mustard*
- *2 tablespoons Dijon mustard*



HARRY BATES

- *2 tablespoons vegetable oil*
- *4 1-inch-thick salmon fillets, each about 5 to 6 ounces*

☐ Make chervil butter: In a food processor with machine running, drop garlic down feed tube until chopped. Add salt, mustard, lemon juice and chervil and process until well blended. Add butter and process until smooth.

☐ Scrape butter mixture onto a sheet of plastic wrap and form into a 1-inch cylinder. Wrap and chill until firm. (See note.)

☐ Make basting sauce: In a small bowl mix the mustards together. Whisk in oil until blended.

☐ Broil salmon: Place salmon fillets, skin side down, on a lightly oiled foil-lined baking sheet. Brush generously with mustard mixture. Place baking sheet on oven rack 7 to 8 inches from preheated broiler. Broil 4 minutes, or until opaque. (Or, grill over medium-hot coals.) Do not overcook. Serve hot with a pat of chervil butter. (*Note:* Serve leftover chervil butter on rice, pasta or potatoes.)

ENDIVE AND WATERCRESS SALAD

- *1 tablespoon Dijon mustard (or more, to taste)*
- *1 tablespoon red-wine vinegar (or more, to taste)*
- *Pinch salt*
- *Pinch white pepper*
- *1/4 cup vegetable oil*
- *2 tablespoons olive oil*
- *2 heads Belgian endive, trimmed and cut into bite-size pieces*
- *2 bunches watercress, trimmed of tough stems*

☐ In a small bowl mix together mustard, vinegar, salt and pepper. Add oils slowly, while whisking constantly. Add 1 tablespoon water and whisk to blend. Adjust seasonings.

☐ Just before serving, in a large bowl, pour desired amount of dressing over greens and toss to mix.

MIXED BERRIES IN SPARKLING WINE

- *2 cups chilled sparkling wine*
- *1/2 cup sugar*
- *2 pints mixed strawberries, blackberries, blueberries or raspberries, washed, hulled and halved or quartered, if large*
- *1/2 cup sour cream beaten with 1 tablespoon sugar (optional)*
- *Mint sprigs, to garnish*

☐ In a bowl combine wine and sugar. Add berries and toss gently. Cover and chill 1 to 3 hours.

☐ Serve in goblets, garnished with sour cream and mint sprigs.■

ENTERTAINING PLUS

Continued from page 95

RASPBERRY-APPLE PASTRY WITH THREE SAUCES

Pastry and fruit:

- 1 cup sugar
- 1/2 cup ground almonds
- 1 package phyllo dough, thawed
- 1/2 cup unsalted butter, melted
- 2 small firm, tart apples, peeled and cored
- 1 vanilla bean
- 1 pint fresh raspberries

Custard filling:

- 1 cup heavy cream
- 4 egg yolks
- 1 cup milk
- 2 tablespoons sugar
- 1-1/2 teaspoons vanilla
- Pinch salt

Sauces:

- 4 ounces frozen raspberries, thawed
- 1/3 cup sugar
- 4 ounces semisweet chocolate, chopped
- Apple cider or juice
- 1 mango, peeled and pitted
- Heavy cream

☐ Prepare pastry: In a small bowl mix 1/2 cup sugar with almonds and set aside. Unroll phyllo dough until flat. Remove 4 sheets of dough for pastry; re-cover the rest with damp towel to keep dough from drying out as you work.

☐ With a pastry brush, lightly butter 1 sheet and then sprinkle with 1/4 of the almond mixture. Repeat with remaining 3 sheets of dough. Cut into 3-1/2-inch squares to make 12 squares. Place squares on parchment-lined baking sheet. Bake in preheated 350° oven 15 minutes, or until pastry squares are golden brown.

☐ Prepare apples: In a medium saucepan over medium heat with enough water to cover apples, simmer apples with remaining 1/2 cup sugar and vanilla bean until apples are just tender. Set aside.

☐ Make custard: In a medium bowl beat all ingredients until well blended. Pour mixture into a 9-inch square baking pan and place pan in a roasting pan. Add enough hot water to come halfway up sides of baking pan. Bake in preheated 250° oven 1-1/2 hours, or until firm to the touch. Let cool, then chill.

☐ Make raspberry sauce: In a blender process raspberries and sugar until smooth. Strain and set aside.

☐ Make chocolate sauce: In top of a double boiler over hot water, melt together chocolate and 1/2 cup apple cider. Stir until smooth, adding more cider if necessary to make a thin sauce. Set aside.

☐ Make mango sauce: Puree mango with enough apple cider, about 1/4 cup, to thin it to the consistency of melted ice cream; set aside.

☐ Assemble: Slice poached apples and divide into 4 equal portions. Place 1 square of pastry to the side on each of 4 plates. Top with heaping tablespoon of custard, then with fresh raspberries. Place another pastry square over raspberries and top with 1 portion of apple. Top with remaining pastry.

☐ Just next to the assembled pastries, spoon 1 to 2 tablespoons heavy cream. Spoon a 1/2-inch stripe of raspberry sauce over the heavy cream. On the outside of the raspberry stripe spoon a 1/2-inch stripe of mango sauce. Spoon a final 1/2-inch stripe of chocolate outside the mango sauce. Pull the tip of a sharp knife or toothpick from the side of the pastry through the raspberry and mango sauces in small arcs. From the outside of the plate pull another clean, sharp knife tip or toothpick through the chocolate sauce in small arcs. Serve immediately. Serves 4. ■

CUISINE OF THE SUN

Continued from page 99

PEACH BREAD PUDDING

- 2 cups half-and-half or light cream
- 3 eggs, beaten
- 1/2 teaspoon salt
- 1 1-pound-loaf stale brioche or challah, torn into 1-inch cubes
- 1 teaspoon amaretto (almond-flavored liqueur) or vanilla extract
- 1/4 teaspoon nutmeg
- 1/2 cup light brown sugar
- Juice of 1/2 lemon
- 6 medium peaches, blanched, peeled, pitted and diced
- 1/2 cup chopped pecans, lightly toasted

☐ In a large bowl mix together half-and-half, eggs and salt. Add bread cubes and soak 15 minutes, mashing bread to absorb all liquid.

☐ In a separate bowl combine amaretto, nutmeg, sugar, lemon juice, peaches and pecans. Add to bread mixture and toss gently. Pour into an 8- or 9-inch square pan and bake in preheated 350° oven, 45 minutes or until set and browned on top. Serve warm, with peach ice cream or whipped cream. Serves 6 to 8.

MASCARPONE WITH FRUIT

- 1 pound mascarpone cheese
- or fresh cream cheese
- 3/4 cup sugar
- 4 egg yolks, well beaten
- 3 tablespoons kirsch
- Assorted fruits (such as peaches, apricots, raspberries, figs), washed and halved, or quartered if necessary
- Honey, to taste

☐ Press cheese through a fine sieve set over a medium bowl. Beat cheese with sugar until

(Continued on page 108)



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CUISINE OF THE SUN

Continued from page 107

smooth. Add eggs and kirsch and continue beating until well blended. Keep chilled until ready to serve. Surround cheese with fruit and drizzle honey over all just before serving. Serves 6.

CHOCOLATE BISCOTTI

- **6 ounces toasted, skinned hazelnuts**
- **1/2 cup unsalted butter**
- **4 ounces unsweetened chocolate**
- **1/2 teaspoon vanilla extract**
- **3 eggs, separated**
- **1-1/4 cups sugar**
- **3 cups sifted all-purpose flour**
- **1/2 teaspoon baking powder**
- **1 egg white, lightly beaten**

☐ Finely chop a quarter of the nuts and coarsely chop the rest, leaving some whole. Set aside.
☐ In double boiler melt butter and chocolate. Stir in vanilla and cool.
☐ In a bowl beat egg yolks with half the sugar until thick and pale. Fold in cooled chocolate mixture.
☐ In a separate bowl beat 3 egg whites, gradually adding remaining sugar until stiff. Fold into chocolate mixture.
☐ Sift flour with baking powder and fold into liquid ingredients. Fold in all of the nuts.
☐ With lightly floured hands, form dough into a cylinder about 1-1/2 inches wide and 10 inches long. Place on a lightly greased baking sheet. Brush dough with egg white. Bake in preheated 350° oven 45 minutes, or until dough is set. Remove cylinder from baking sheet and cut dough on the diagonal into 1/2-inch-thick slices.
☐ Place slices on baking sheet, return to oven and toast 5 to 8 minutes on each side, or until slightly dry. Makes about 30 cookies.

GINGER SNAP-PEA SOUP

- **3 tablespoons vegetable oil**
- **1 medium yellow onion, minced**
- **1 pound fresh green snap peas, shelled, or 1 ten-ounce box frozen peas**
- **3 cups chicken broth, preferably homemade**
- **1 tablespoon soy sauce**
- **3 drops Tabasco**
- **1 teaspoon fresh lemon juice**
- **1 1-inch piece fresh ginger, peeled and grated**
- **1 teaspoon cornstarch**
- **1 cup sour cream**

☐ In a medium skillet over low heat, heat oil. Add onion and cook until translucent. Add next 6 ingredients and simmer 1 to 2 minutes, or until peas are crisp-tender.
☐ Cool slightly. Puree in a food processor or blender until smooth.
☐ Pour 1/2 cup cooled soup into a measuring cup. Stir in cornstarch until dissolved. Return the puree and the cornstarch mixture to the saucepan and cook 1 to 2 minutes, or until hot and lightly thickened. Chill thoroughly. Just before serving, fold in sour cream and garnish with a dill sprig or a pea tendril. Serves 6.

COLD SPICED BEEF

- **5 to 6 pounds corned beef or silverside of salt beef**
- **4 cloves garlic**
- **1/4 cup fresh minced parsley**
- **2 tablespoons fresh thyme**
- **2 tablespoons fresh marjoram**
- **2 tablespoons fresh rosemary**
- **2 tablespoons *quatre épices* (recipe follows)**
- **Cracked black pepper, to cover**
- **1 medium onion, cut in half, each half studded with a whole clove**
- **2 whole bay leaves**
- **1 cup dry red wine**

☐ Soak the corned or salt beef in cold water 1 hour. Pat dry. With mortar and pestle, mash together garlic, 2 tablespoons parsley, 1 tablespoon thyme, 1 tablespoon marjoram and 1 tablespoon rosemary.
☐ Make several 1/2-inch deep incisions all over the beef. Insert garlic mixture into incisions. Rub all over with *quatre épices* and pepper, pressing pepper firmly into meat. Place meat in deep ovenproof casserole or Dutch oven. Surround it with onion, bay leaves and remaining herbs. Add wine and enough water to cover. On the stovetop over medium-high heat, bring to boil. Cover and cook in preheated 325° oven 3 to 3-1/2 hours, or until very tender. Check meat from time to time to skim any residue that forms on top. Do not overcook.
☐ Remove meat from pan, wrap in cheesecloth and place on a large serving platter; place a plate or a board and a 5-pound weight (such as a large can of tomatoes) on top. Refrigerate overnight.
☐ To serve, remove cheesecloth and any string holding meat together and slice thinly. Serve cold, with prepared Italian mustard fruit (*mostarda di cremone*, available at specialty food stores), chutney and *salsa verde* (recipe follows).

QUATRE EPICES

- **2-1/2 tablespoons white peppercorns**
- **2 teaspoons ground ginger**
- **2 teaspoons ground nutmeg**
- **1/2 teaspoon whole cloves**

☐ In a spice mill or with a mortar and pestle, pulverize all ingredients together. Makes about 1/4 cup.

SALSA VERDE (GREEN SAUCE)

- **2 cloves garlic, finely chopped**
- **1/3 cup fresh parsley, minced**
- **2 anchovies, mashed**
- **1 large egg, hard-boiled, peeled, white finely chopped**
- **1 small potato, boiled, skinned**
- **2 teaspoons capers**
- **2 cornichons, finely chopped**
- **1/2 teaspoon minced jalapeño pepper**
- **1 scallion or shallot, minced**
- **1/2 to 3/4 cups fruity olive oil**

☐ In a food processor puree together the garlic, parsley, anchovies and egg yolk. Add potato and blend together. Add capers, cornichons, jalapeño pepper and scallions and blend just until they form a smooth paste.
☐ With machine running, gradually add olive oil to form a mayonnaise-type sauce. Fold in chopped egg white. Transfer to a serving dish and drizzle with a little olive oil to prevent discoloration. Makes about 1-1/2 cups.

RED PEPPER CUSTARD

- **2 large shallots, minced**
- **2 cloves garlic, minced**
- **2 tablespoons butter**
- **1-1/2 tablespoons flour**
- **1 teaspoon dried thyme**
- **1 cup heavy cream**
- **1-1/2 teaspoons salt**
- **Freshly ground black pepper, to taste**
- **2 cups red pepper puree (6 to 8 large red peppers, roasted, peeled and pureed)**
- **6 large eggs, separated**
- **1/4 cup freshly grated Parmesan cheese**

☐ In a large saucepan over medium heat, sauté shallots and garlic in butter 2 to 3 minutes, or until soft but not brown. Add flour and thyme and cook 1 minute more, stirring constantly.
☐ In a small saucepan over medium heat, heat cream. Gradually add warm cream to flour mixture, stirring constantly until completely smooth. Season to taste with salt and pepper. Stir in red pepper puree, egg yolks and cheese.
☐ In a bowl beat egg whites until stiff. Gently fold beaten whites into red pepper mixture.
☐ Spoon mixture into 6 buttered and lightly floured 6-ounce custard cups. Place cups in a

hot water bath and bake in preheated 375° oven, 15 to 18 minutes or until center is set.
☐ To serve, run a knife around edges of cups and invert onto plate. Serves 6.

STRAWBERRY-RHUBARB NAPOLEONS

1 pound tender rhubarb, strings removed, cut into 1/2-inch pieces
3/4 cup light brown sugar
1/4 teaspoon ground cloves
1/2 vanilla bean
Grated zest of 1/2 an orange
2 tablespoons fresh orange juice
1/2 pound strawberries, hulled, coarsely chopped if large
1 1-pound package frozen puff pastry, thawed
1 cup heavy cream, beaten stiff
1 tablespoon amaretto or kirsch
Confectioners' sugar, to garnish

☐ Make filling: In a medium saucepan combine rhubarb, sugar, cloves, vanilla bean, orange zest and orange juice. Mix well, cover and cook over medium heat 10 to 15 minutes, or until most liquid has evaporated and rhubarb is tender.
☐ Add strawberries and cook 5 minutes more, stirring frequently. Remove vanilla bean and chill.
☐ Make pastry: Working with 1 sheet at a time, roll out puff pastry 1/8 inch thick. (Keep remaining sheet refrigerated until ready to use.) Invert 2 heavy aluminum baking sheets or jelly roll pans and butter the bottoms. Place the rolled pastry on the buttered side of the inverted sheet. Place the other inverted sheet on top. Weigh down with 2 bricks or 2 small saucepans filled with water (to keep the pastry from rising).
☐ Bake in center of preheated 425° oven 10 to 12 minutes. Remove pans of water and top baking sheet and brown pastry 5 minutes longer. Repeat with remaining pastry.
☐ Use a serrated knife to trim edges of baked pastry. Cut into 18 two-by-four-inch rectangles.
☐ Build napoleons as follows: 1 rectangle of pastry, 1 heaping tablespoon of strawberry-rhubarb filling, 1 tablespoon whipped cream. Repeat, ending with 1 rectangle of pastry. Dust with confectioners' sugar. Makes 6 napoleons.

GRILLED POUSSIN WITH PESTICINO

Pesticino:
Grated zest of 2 lemons
4 cloves garlic, finely minced
1 cup finely minced fresh basil leaves
1/4 cup finely minced fresh parsley
1/2 teaspoon salt

Poussin:
6 poussin (or Cornish game hens), about 1 to 1-1/2 pounds each, breast bone removed (leg and wing bones should be intact)
2 tablespoons olive oil
Salt, freshly ground black pepper, to taste
1 tablespoon Dijon mustard

☐ In a small bowl mash *pesticino* ingredients with a fork. Set aside.
☐ Using poultry shears or a knife, split birds through the backbone. Open bird out and break breastbone, collarbone and wishbone by striking with a mallet or heel of your hand. (Or, have the butcher remove breastbones entirely.)
☐ Brush birds with olive oil. Place, skin side down, on grill, approximately 4 inches from medium-hot coals. Cook 8 minutes (4 minutes if breastbones have been removed). Turn, sprinkle seared side with salt and pepper and cook 4 to 5 minutes longer, or until juices run clear. Brush skin lightly with mustard and garnish with *pesticino.*

GOLDEN RATATOUILLE

3/4 cup fruity olive oil
2 large onions, sliced and peeled
3 large cloves garlic, minced
2 teaspoons salt
1 teaspoon freshly ground black pepper
2 tablespoons minced fresh basil
2 tablespoons minced fresh oregano
1/2 cup fresh parsley sprigs
Grated zest of 1 lemon
2 Japanese eggplants, sliced into thin rounds
6 medium-small yellow squash
2 yellow peppers, cored and sliced
4 large yellow or orange tomatoes, cut into wedges or 1 pint small yellow pear tomatoes, halved

☐ In a deep ovenproof skillet with a tight-fitting lid, heat 2 tablespoons oil over medium-high heat and cook onions and garlic until soft but not brown.
☐ In a small bowl mix together the salt, pepper, basil, oregano, parsley, lemon zest and the onion mixture.
☐ In a 9-by-13-inch baking dish, layer eggplant, squash and peppers, sprinkling each layer with some of the herb mixture. Drizzle remaining oil over the top, cover and bake in preheated 300° oven 1 to 1-1/2 hours. Add tomatoes, toss gently and cook, uncovered, 45 minutes more. Season to taste with salt and pepper and serve warm or at room temperature. Serves 6.

(Continued on page 110)



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Continued from page 109

SKILLET SAFFRON PASTA

- 1 teaspoon crushed saffron threads
- 1 cup heavy cream
- Grated zest of 1 orange
- 1 tablespoon orange juice
- 2 tablespoons minced fresh basil
- 3 egg yolks, lightly beaten
- 1 pound angel-hair pasta, cooked according to package directions, drained
- 1/2 cup freshly grated Parmesan cheese
- Salt, freshly ground black pepper, to taste
- 2 tablespoons butter, cut into small dice

☐ In a medium saucepan over low heat, dissolve saffron in cream. Add orange zest, orange juice and basil; cover and steep 10 minutes off heat. Uncover and cool to room temperature.

☐ Whisk in egg yolks; toss with cooked pasta. Add cheese and mix thoroughly. Season with salt and pepper. (If you are serving pasta at room temperature, you will need to add more salt.)

☐ Transfer pasta to an oiled 10-inch ovenproof skillet (preferably cast iron). Dot with butter. Bake in preheated 350° oven 30 to 35 minutes or until golden brown. Cut into wedges and serve warm or at room temperature. Serves 6.

EGG SALAD TEA SANDWICHES

Note: Tea sandwich recipes adapted from Susan Costner's forthcoming cookbook, *A Slice Above* (Crown).

- 3 tablespoons mayonnaise
- 1 teaspoon fresh lemon juice
- 3 eggs, hard-boiled, finely chopped
- 2 tablespoons finely chopped celery
- 2 tablespoons thinly sliced scallions
- 2 thinly sliced sun-dried tomatoes
- Salt, freshly ground black pepper, to taste
- Unsalted butter, room temperature
- 4 slices cornmeal bread, crusts removed (or substitute whole-wheat bread)
- Watercress sprigs

☐ In a medium bowl, whisk together mayonnaise and lemon juice. Mix in eggs, celery, scallions and sun-dried tomatoes. Season with salt and pepper.

☐ Spread bread slices with softened butter, making sure to cover bread completely. Spread egg salad on 2 slices of buttered bread, top with watercress and remaining buttered slices. Cut each sandwich into 3 equal rectangles. Makes 6 tea sandwiches.

SMOKED CHICKEN TEA SANDWICHES

- 2 tablespoons cashew butter (available in specialty food stores) or substitute tahini (sesame seed paste)
- 2 teaspoons drained bottled chutney, minced
- 4 slices raisin bread, crusts removed
- 6 to 8 ounces skinless, boneless smoked chicken, very thinly sliced
- 2 slices bacon, cooked crisp, cut into thirds

☐ In a small bowl cream cashew butter and chutney. Spread cashew mixture on each slice of bread, making sure to cover completely. Arrange chicken on 2 slices of bread. Top with bacon and remaining bread. Cut each sandwich into 3 equal rectangles. Makes 6 tea sandwiches.

SMOKED SALMON AND TROUT TEA SANDWICHES

- 1/4 cup cream cheese, room temperature
- 2 ounces smoked trout
- Freshly ground black pepper, to taste
- 4 slices light-rye bread, crusts removed
- 4 ounces smoked salmon, thinly sliced
- 12 paper-thin slices of peeled cucumber
- 2 teaspoons chopped fresh dill

☐ In a small bowl cream together cream cheese and smoked trout. Season with pepper. Spread cheese mixture on each slice of bread, making sure to cover completely. Arrange smoked salmon on 2 slices of bread. Top with cucumber slices, dill and remaining bread slices. Cut each sandwich into 3 equal rectangles. Makes 6 tea sandwiches.

FENNEL-STUFFED PORK ROAST WITH FENNEL AND MUSTARD SAUCES

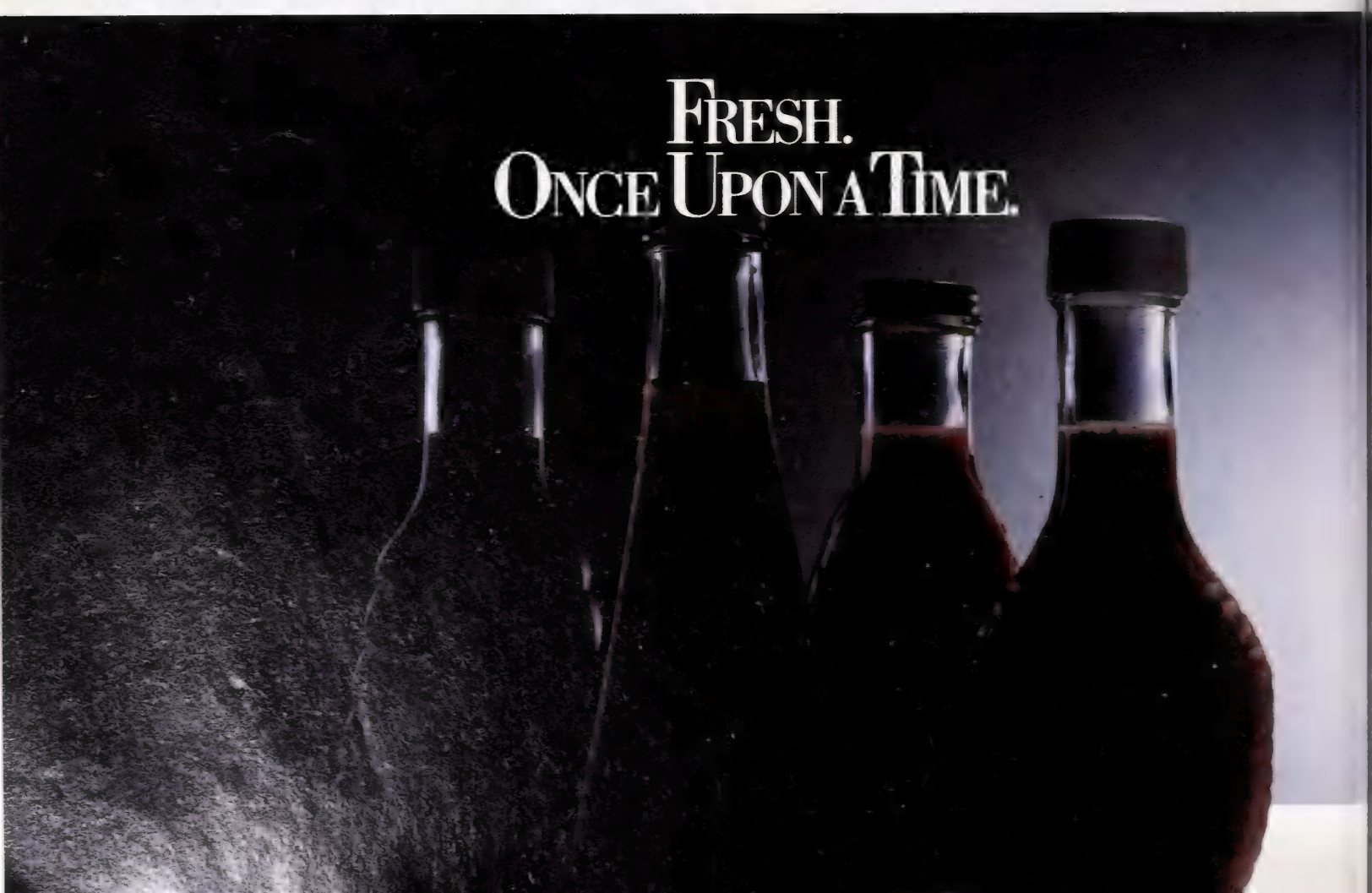
Pork roast:

- 5 to 6 pounds boneless Boston butt (shoulder) pork roast
- 8 cloves garlic, peeled
- 2 tablespoons freshly ground black pepper
- 1/4 cup crushed fennel seed
- 2 tablespoons coarse salt
- Salt, freshly ground black pepper, to taste

Fennel sauce:

- 1/2 cup dry vermouth or dry white wine
- 1/2 cup veal or chicken stock
- 3 fennel bulbs, trimmed, cored and cut into 1/2-inch pieces
- Salt, freshly ground black pepper, to taste
- 3/4 cup heavy cream

☐ Pat roast dry. In a food processor or blender puree garlic, pepper, fennel seed and salt into a paste. Spread mixture over meat. Roll meat into a neat cylinder and secure with kitchen twine.



Cover and refrigerate 24 hours.

☐ Season roast with salt and pepper. Place on a rack in a roasting pan and roast in center of a preheated 325° oven 1-1/2 hours (35 to 45 minutes per pound), or until meat thermometer reads 170°. Do not overcook.

☐ Transfer meat to a platter, cover with foil. Skim off all fat from pan. Add vermouth and stock and boil briefly, scraping brown bits that cling to pan. Transfer mixture to a saucepan, add chopped fennel, salt and pepper; cover and simmer 20 to 25 minutes, or until fennel is soft. Remove fennel with a slotted spoon and puree in a food processor or blender. Return puree to saucepan. Add cream, heat through.

☐ To serve, slice roast thinly and serve with sauces (recipe for mustard sauce follows).

SIMPLE MUSTARD SAUCE

In a small saucepan over medium heat, reduce 2 cups heavy cream by half. Whisk in 2 tablespoons Dijon mustard. Keep warm but do not boil.

TRIPLE-CHEESE POLENTA

2 tablespoons minced shallots
3 tablespoons butter
1 cup polenta (coarse cornmeal)
1/2 teaspoon salt
1/2 teaspoon freshly ground black pepper
1/2 cup heavy cream
1/4 teaspoon freshly grated nutmeg
1/4 cup freshly grated Parmesan cheese
1/4 cup shredded Fontina cheese
1/4 cup crumbled Gorgonzola cheese

☐ In a large saucepan over medium heat, cook shallots in 2 tablespoons butter 3 to 5 minutes, or until soft. Add 4 cups water and bring to boil. Reduce heat to medium low and add polenta slowly, stirring constantly until all liquid is absorbed, about 5 minutes. Stir in salt, pepper, cream and nutmeg. Remove from heat; fold in cheeses until melted and thoroughly blended.

☐ Spread polenta evenly in a buttered shallow, rectangular 2-quart baking dish. Bake 20 minutes in a preheated 350° oven, or until firm. Cool to room temperature. (Polenta may be prepared to this point a day in advance and refrigerated. Bring to room temperature before cooking.)

☐ Cut polenta into 2-by-4-inch rectangles or diamonds.

☐ In a large skillet over medium heat, melt remaining butter and, in small batches, brown each polenta slice 2 to 3 minutes on each side. Repeat with remaining slices. Drain on paper towels and serve immediately. Serves 6. ■

TRAVEL: BACK TO THE FUTURE

Continued from page 48

turbed. This color was so unusual that Sara Chase, the paint specialist, had the pigments analyzed and found them to be a mixture of Prussian blue and red lead.

In the north parlor, ornate paneling from 1800 or so has been painted a rosy salmon, and the walls above it are papered with a green swagged design. The rose color was original in this room, and the wallpaper, found in another house in Deerfield, is the same vintage as the paneling.

One look at these historic houses will tell you that, for years to come, we decorative arts aficionados have a glorious prospect. As more and more curators delve into the walls and records of historic houses to discover and restore original colors, we can look forward to touring exciting "new" houses. Any one of these historic houses may open your eyes to innovative ideas about color. Aided by up-to-the-minute technology, our image of traditional rooms will be changed forever. And—maybe—so will our walls. ■

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The George Read II House, 42 The Strand, New Castle, DE 19720; 302-322-8411.

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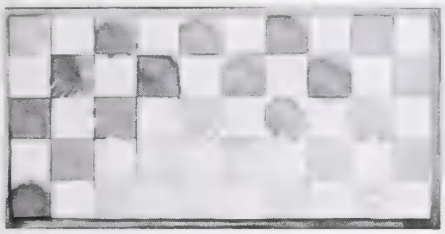
Shown much smaller than actual height of 19".

41 GREAT IDEAS

Shown on pages 66 to 73

FAST MAGIC YOU CAN WORK ON FLOORS, WALLS AND FRAMES

CHECKERBOARD FLOOR



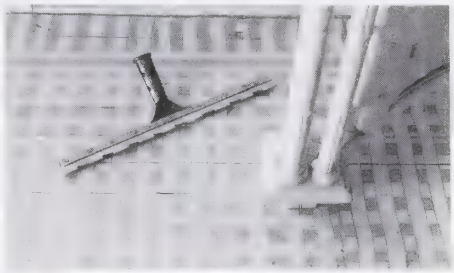
What you will need: a clean sanded floor, measuring tape, graph paper, pencil or chalk, straight edge, utility knife and oil-based paint.

First, make a small-scale template of the room's floor. Measure your room accurately and draw the outline to scale on graph paper. Make several copies and experiment with the scale of the pattern and the size of the square until you find one that suits the room. (Large squares are more dramatic than smaller ones.) For instance, if your room is 7 feet wide, you might try a square of 14 inches, which will give you 6 squares across. See how 14 inches works for the length. If you have to end up with half a square, choose an end of the room where it will not be noticeable—under some curtains, perhaps. Or paint a narrow border at each end of the room.

Mark out the square design on the floor with pencil or chalk. It is best to find the center of the room and to use this as a point of reference, working outward. Painting within the lines is not easy. One way to work is to screen off areas with masking tape, but you risk the possibility of damaging paintwork, so it is often better to score the wood very lightly by running a utility knife along the pencil marks. The slight indentation will prevent paint from running over the lines.

Mix cadmium and viridian green paint into white for the green squares, and mix raw umber and black into the white to make an off-white for the white squares. Thin the first coat of paint with paint thinner so that it soaks into the wood and seals it without obscuring the grain. Apply 3 more coats of paint in varying, purer tones of green and white and lightly drag it (that is, brush with a dry brush) in the direction of the grain. With each coat, allow some layers to show through. Finally, apply pure white over the white squares and drag to highlight them. Do the same with off-white over the green squares. Use a water-based acrylic varnish to seal the floor. It is not quite as tough as polyurethane, but has a far less yellowing effect.

BASKET-WEAVE FLOOR



This paint finish is a version of comb-painting, but instead of using a graining comb from the hardware store or cutting your own cardboard comb, use a squeegee made for washing windows. With a razor blade or utility knife, cut teeth in the squeegee, about 1 inch apart. Don't try to make them exactly even. It is the slight irregularity of the pattern that gives the floor its charming handcrafted look. Experiment on a piece of white cardboard to see whether you prefer the effect of light paint over dark or vice versa.

Paint the whole floor with the undercoat color, using hard enamel like latex semi-gloss. Let dry. Because you cannot comb the whole floor all at once, divide the floor into sections small enough to handle and mark these lightly in pencil. (These sections should be only as large as you can comfortably reach.) Then, a section at a time, paint on the overcoat with a brush or roller, and while it is still wet, comb in one direction, then comb in the other for a basket-weave effect. To avoid any borders as you work the sections, try to match the cross-hatching of one section with that of the adjacent section. The floor should look as if it were combed all at once.

FLORAL BORDER



This technique combines the symmetry of stenciling with the softness of freehand painting. Draw your design on a piece of cardboard, then trace over it with tracing paper. Turn the tracing paper over and, using a very soft pencil, cover the back of the design with dark pencil marks. This will create a sort of carbon paper. Holding the tracing paper on the wall, trace over the design with a pencil. This will leave an outline on the wall—a rough sketch to follow as you paint.

UPHOLSTERED MIRROR FRAME



Remove the mirror and backing from an oval frame. To pad the front and sides of the frame, use foam rubber or thick felt and attach with a staple gun. Fabric for covering the padded frame must be cut on the bias or it will not curve around the oval shape. Cut the bias strip wide enough so that it can go around the frame and be glued on the back. After gluing, make it doubly secure with a staple gun, then put back the mirror and backing.

Streamers from which the mirror appears to hang are also cut on the bias. Cut each piece double width, then stitch together and pull through so that the seam is inside. Since these streamers cannot really support the weight of the mirror, hang it with regular picture wire and hooks.

ROSETTE

The rosette is simply a double thickness of fabric rolled in somewhat the same way you might roll up a sash or soft belt for packing. The difference is that it's rolled more tightly at first and the strip is gathered—or pleated—as you go around to give a soft effect. Roll 1 end (which will be the very center), then continue rolling and pleating until it is the size you want. Wrap thread around the pleats to hold them or baste in several places. ■



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A TWO-CAREER BUNGALOW

Light-filled space resurrects this 1930s house

When I first saw the house," decorator Kay Ebert now admits, "I thought it was hopeless." That didn't faze Mrs. Ebert's newly wed daughter and son-in-law, Allison and Bryan Wagner, who bought the dark, cluttered bungalow in Fort Worth, Tex., as their first home. When Bryan and Allison found the house, it was still occupied by its original owner, an eccentric who had lived for years as a recluse. She hadn't changed the house since it was built back in the '30s. But this was one time Allison's mother hardly knew best. The young couple's architect, Weldon Turner, found the house to be structurally sound, and felt confident about transforming it with a new kitchen and the addition of a light-filled den and master bedroom suite—all within budget. Allison and Bryan had set their hearts on a leafy, shaded lot close to Fort Worth's museum district. Trusting the architect, the couple decided to invest in creating their own dream house rather than buying someone else's idea of home.►

BEFORE



AFTER



"We didn't want the remodeling to look like an add-on," says Allison Wagner. "We wanted to keep the charm of the old house." So in front, they merely replaced the original windows *(above)* with larger fan-topped ones *(right)*. But what a difference those windows make.

BEFORE

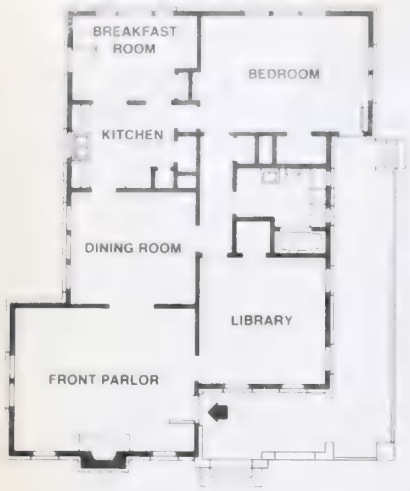


AFTER

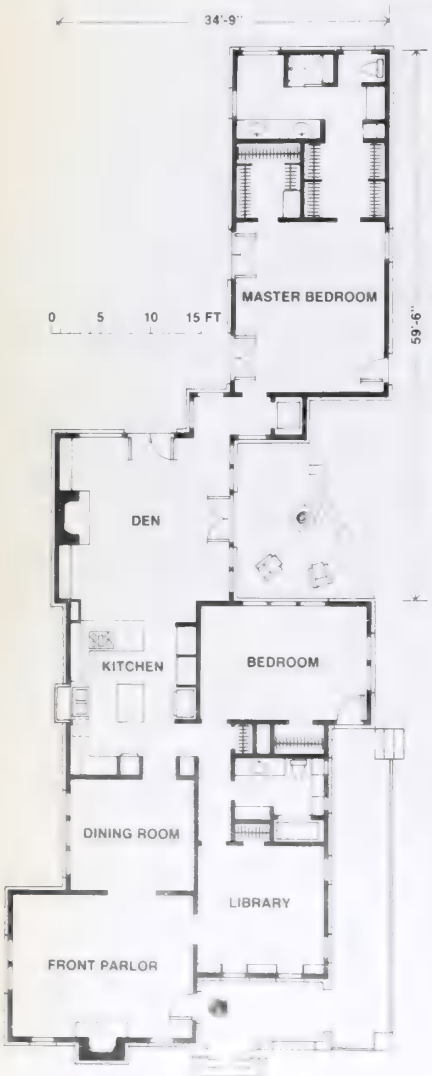


With the addition of the den and bedroom suite, both outfitted with French doors, the backyard *(above)* became an oasis of shade and privacy, a pleasant extension of the house to the outdoors *(right)*.

TOM YEE



BEFORE



AFTER



An open kitchen lets the cook join the party

The new kitchen *(see plans, left)* provides a graphic contrast to the multicolored interior. Bold black and white linoleum tiles from Kentile Floors are both easy on the feet and easy to maintain. The floor is complemented by black laminate countertops from Wilsonart—which, according to Allison, are less expected than white. Open shelving displays the Wagners' growing collection of art and family photos.

The 1930s layout followed the convention of the period, with a front parlor, a formal dining room and an enclosed kitchen—a plan not at all compatible with the way today's homeowners live and cook. "With both of us working," Allison says, "our only time together is in the evenings. Now we don't have to be separated while one of us is preparing dinner." The open plan also works well for informal entertaining. Architect Weldon Turner managed this complete update in a simple, cost-saving way by extending the house from the old breakfast room rather than demolishing and rearranging the existing structure. In the old rooms he simply enlarged the doorways to open the space to light. "The fact that the house had not been tampered with over the years made it easier to preserve the charm of the old bungalow while adding on what was needed," he explains. The Wagners now have today's efficiency *and* the character of an old house. ►

TOM YEE

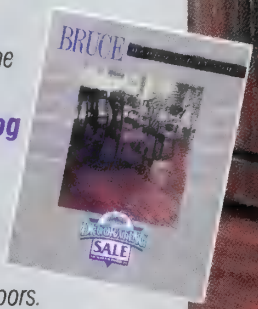
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"Because the house is small and open," Allison Wagner says, "we used a trio of colors—red, green and pink—to give it flow and unity." In the den, a sofa and a chair and ottoman are covered in a pink and white striped cotton by Payne Fabrics, called Lipstick. Hardwood floors, stained white to reflect light, are covered with a Portuguese rug, petitpointed with flowers, from Stark Carpet Corp. The armchair is upholstered in floral chintz. The coffee table and candlesticks are from Minton-Corley. Print by Al Held over the fireplace, courtesy of the Adams-Middleton Gallery, Dallas, Tex.►

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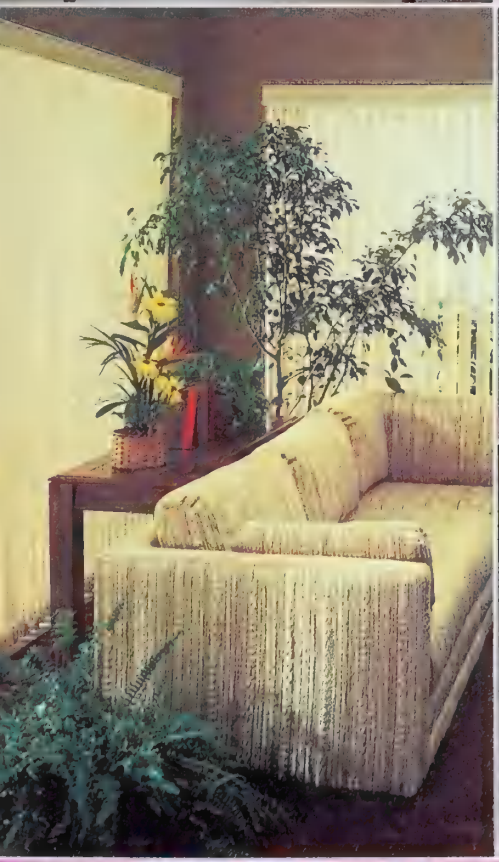
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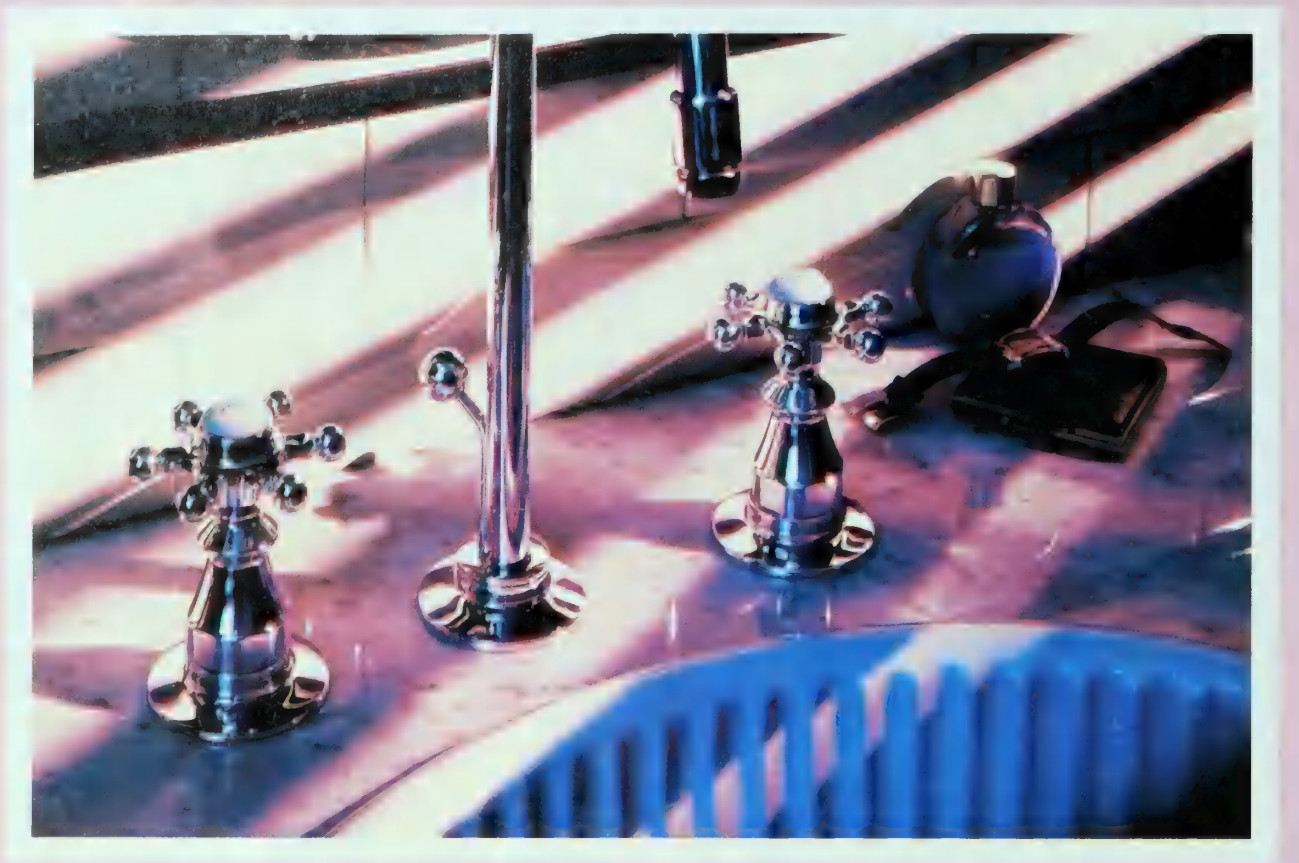




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Wisely, the Wagners used the bulk of their budget for the major work, spending very little on the guest bath. Here, they restored the old tile, replaced old hardware and covered scarred walls with Tuilleries Ribbons fabric by Westgate Fabrics. For a pretty, pulled-together look, the same fabric was also used for the dressing table and window and shower curtains.



Completing a remodeling on schedule and within budget requires clear thinking and an artful balance of priorities. How did Allison and Bryan Wagner succeed? According to architect Weldon Turner, the couple were sure about what they wanted from the start and were able to communicate their requirements. What's more, they were willing to make trade-offs. They spent extra money on custom doors and windows, for example, but to compensate, they decided the guest bath would get only cosmetic changes. Perhaps most important of all, the Wagners saved money in the long run with their up-front investment in good professional advice—from an architect who came up with a pleasing, relatively easy to execute design solution. Both the architect and owners credit the contractor, Jim Vreeland, with completing the job on time after four months of construction and within the budget set for the remodeling. "Especially when both husband and wife work," Allison says, "it's essential to have a really expert contractor."►

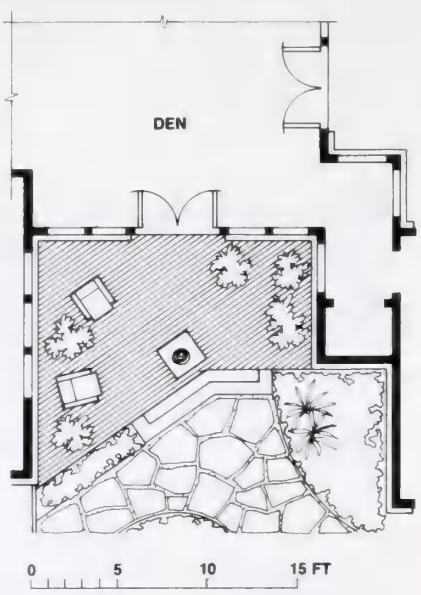
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Shady and inviting, the new courtyard transforms the house's old side yard—adding an outdoor room



With two levels, the new side courtyard works equally well for intimate evenings and for overflow from large parties. Potted plants serve as an instant garden, and an old tree rising through the cutout in the new deck provides shade from the Texas sun. Sometimes it pays to invest in custom materials: To unite the addition with the old house, the Wagners paid extra for large-scale doors that extend six inches above standard ones. That means the doors now line up with the old windows *(far left)*. Allison's final word of advice? "Look for the potential and don't be afraid to experiment."■

—SUSAN ZEVON
Photographer TOM YEE





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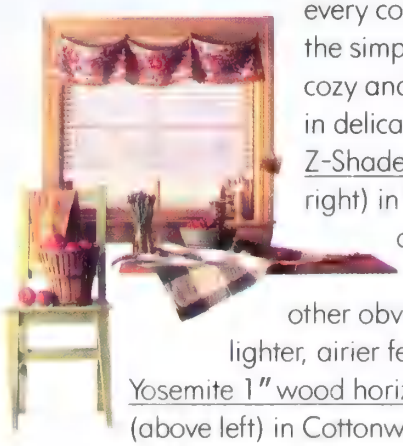
What's Today. There's English "country." There's French "country." The fact is, just about every country has its "country." Scandinavian country is notable for pieces that are elegant and lighter than many other "primitives" from Europe. Practical antiques have stepped out of the pantries and back hallways and into the spotlight in country rooms. These are pieces prized for their unfussy lines and straightforward simplicity.





What's Levolor® Today. We've taken a sophisticated approach to "primitive" country design with our new Yosemite™ 2" wood horizontal blinds (featured) in Sagewood (#2801). Their simple lines complement and heighten the warmth and authenticity of the room. Beautifully crafted in durable Basswood and superbly finished, our Yosemite 2" wood blinds come in 13 colors and stains. Versatile enough for just about every country statement, from the simple and rustic to the cozy and plush. For the utmost in delicacy, Levolor's Pleated Z-Shades™ shown (above right) in White Lace (#6522) to allow maximum light and visibility. Another obvious choice for a lighter, airier feeling would be our Yosemite 1" wood horizontal blinds, shown (above left) in Cottonwood (#2803).





Oh, The Looks You're Going



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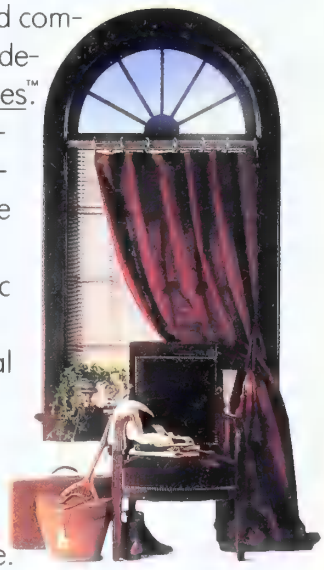
TRADITIONAL



What's Today. The latest traditional looks are frankly opulent. And the period that says it best is Beaux Arts — a style with elaborate decoration, gilding, and more than a hint of a bygone, old-world glamour. Traditional is no longer dark or heavy mahogany and leather. Painted furniture adds lightness to a room, while still retaining a clear sense of history.



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Oh, The Looks You're Going



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LEVOLOR TODAY





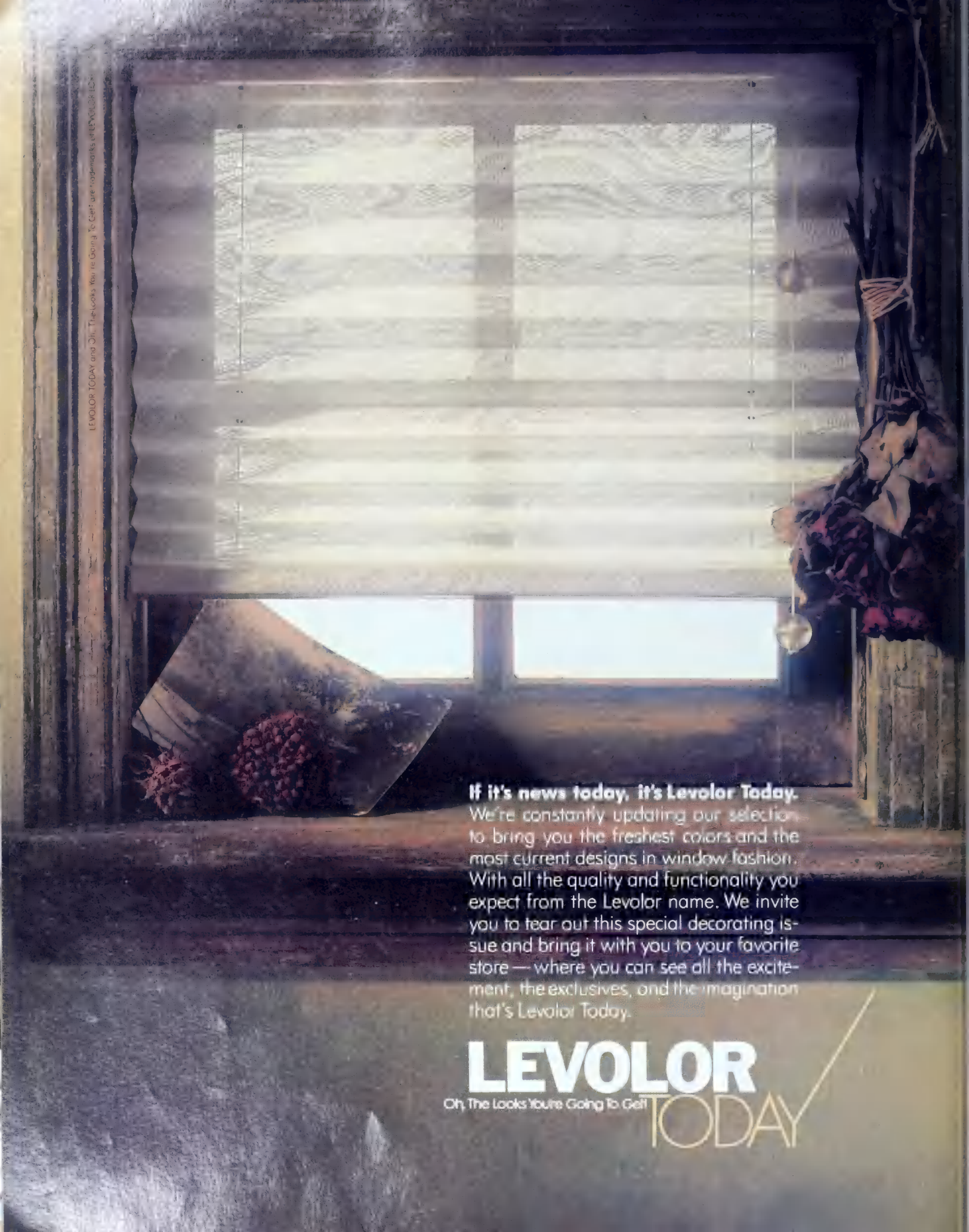
What's Today. The Santa Fe look. Not all bleached bones and wagon wheels, it's achieved by balancing the traditional with the contemporary. Using accent pieces that are authentic with more modern interpretations on the theme. To avoid the merely trendy, good contemporary design demands pieces that are modern with a history. This chair is as fresh today as when it was designed, in 1928.



What's Levolor® Today. For a contemporary interpretation on a tried-and-true theme, we've created our Inspiration™ vertical blinds, featured here in one of our 19 colors, Coral Dust (#8932). Though they look like handsome woven fabric, they're actually two layers of polyester bonded to aluminized film for maximum energy efficiency. Unlike conventional fabric verticals, Inspiration blinds are gently curved, can be hand washed, and need no bottom weights. Levolor introduced the 1" horizontal blind for contemporary decorating. And we now offer them in over 300 colors. Our newest? Shown (above right), our Riviera® 1" blinds in Winter Blue (#618), one of 20 new True Tints. We're also introducing Pearlessence,™ a satin-like sheen, in 18 silvery colors, like the Riviera 2" horizontal blinds shown (left) in Celadon Pearl (#1530).







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Oh, The Looks You're Going To Get!

PLANNING WITH "HOUSE SENSE"

RENOVATION TAKES MORE THAN JUST SNAZZY DESIGN—IT TAKES INSIDE KNOWLEDGE. HERE'S HOW YOU CAN HELP THE PROS.

By HUGH HOWARD

"We've simply *got* to remodel."

There it is, a simple statement but true. Perhaps you need more space. Maybe you'd like a new look. Whatever the reason, there's a renovation looming in your future. And somewhere in the back of your mind there's suddenly a twinge of fear. You're worried about ending up with a new space you won't like. By mistake, the skylight might leak like a sieve. After all the best-laid plans, the dishwasher door might swing into the open oven door. Big fears or small, everyone has them—and with good reason.

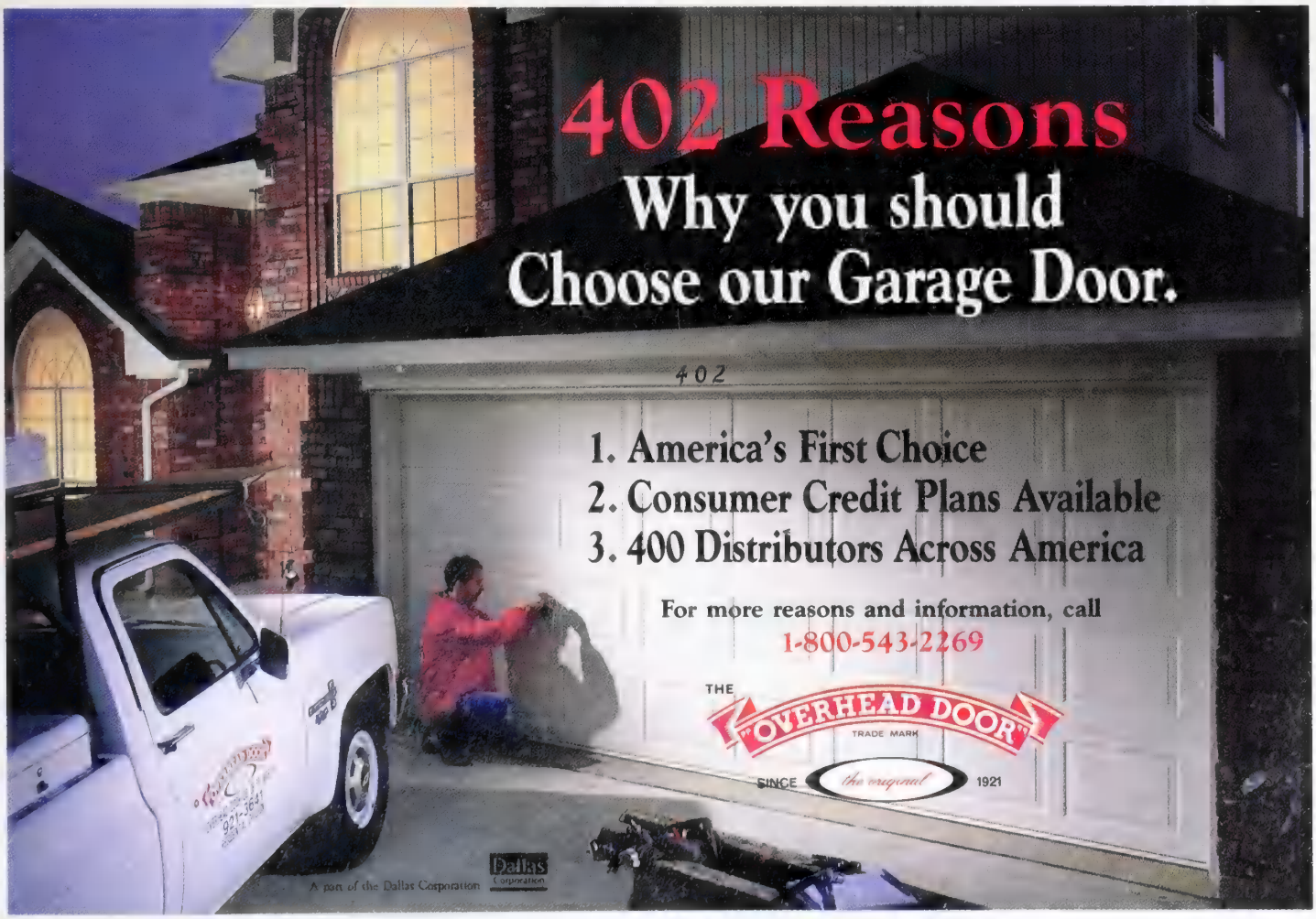
To avoid mishaps, you really need a sixth sense about your living spaces. It isn't a matter of aesthetics, nor does it require the technical talents of an architect or a contractor. Instead, you need a practical, instinctive understanding of your existing space and what you want it to be.

I like to call this feel-for-the-familiar "house sense." While architecture is often termed a visual art, remaking a home demands the use of other senses, too. Your ears and your sense of touch in particular can inform your insights. *You* know better than anyone what should be changed and what should be left alone. Your special knowledge can help the professionals who actually do the renovation. If you can harness your unique understanding of the house and its needs, you're more likely to live well with the results of renovation.

Just for a moment, imagine that the project you've been considering is more than an idle dream. The designers and carpenters and electricians have come and gone. You and your family have lived through weeks of inconvenience, but the work is done. Finally.

Follow the fantasy a little further. Your house is suddenly empty of the tools and materials that had seemed to obstruct your every step. A pile of bills still awaits you,

(Continued on page 136)



Continued from page 135

WHEN RETHINKING YOUR HOUSE'S FLOOR PLAN, MAKE SURE YOU KNOW ABOUT DAY AND NIGHT NOISE LEVELS—BOTH WITHIN AND WITHOUT

of course, but for now, forget the hassles of the immediate past and the mortgage charges of the indefinite future. Slow your pace and steal the opportunity just to take in what's been done. You've earned this little pause and should truly savor it.

Louise Acres found herself in just such a circumstance the day the addition to her home just outside Cleveland was finished. Her husband, John, wasn't home from work yet, and both of their children were still at school.

The place seemed preternaturally quiet as Louise wandered about the brand-new space, a combination family room and kitchen. She enjoyed the sensation of the warm winter sunlight pouring in, and congratulated herself on the wisdom of the window arrangement. But she began to feel a little uneasy. Something was amiss, though she couldn't quite tell what. In the kitchen area she walked herself through preparation of a favorite dish, just to get the feel of her new environment. Then all at once, when her cast-iron frying pan fell to the floor, she heard and recognized the problem. Just to be sure, she spoke out loud, although she was alone: "Hello? Is there an echo here?"

When the children got home, the TV went on. With dinner cooking amid the usual cacophony of conversations, Louise's fears were fully realized: The place sounded like the loudest restaurant in the world.

She and her husband discussed the problem with their architect. He pointed out that the walls and ceiling were plaster, the floor was ceramic tile, the cabinets were a hard plastic laminate. All those surfaces were "live," he explained—they reflected sound. There were no "dead" surfaces to absorb noise.

Louise and John solved their noise problem easily. They put down a couple of area rugs and applied a layer of cork to a partition wall. (The cork-covered wall actually enhanced family communications, as the wall quickly became papered with messages and school bulletins and the odd A+ paper from fifth-grader Emily.) The contractor put an acoustic tile ceiling in the family room, the only item of major cost.

LISTEN AND LEARN

People who live near large airports don't watch suspense shows on television. Experience has shown them that just when Jessica Fletcher is about to reveal an important clue, the night flight to London roars overhead. The revelation about the butler and the bloodstain is lost, at least until the summer reruns.

Unless your home is a cabin in the woods, chances are that noise pollution is a given in your life, whether from inside, as with the Acreses' house, or from outside, as with the homes of those who live near airports. For most people, such problems won't dictate TV viewing habits, but the sound of rush-hour traffic, the bark of a neighbor's German shepherd or some other recurring noise is almost guaranteed.

THE SWEET SOUND OF SILENCE

If your rooms seem to echo and you would like to turn down the volume in your house, try one or more of these strategies:

Walls: Though significantly more expensive than drywall, wet plaster walls provide much greater soundproofing. A double thickness of wallboard is another option to consider.

Floors: Floor coverings insulate sound in any room, either wall-to-wall carpeting or area rugs.

Windows: Shutters and curtains will help shut out sound. Better yet, avoid positioning windows where the sound exposure is greatest.

Landscaping options: Certain kinds of plantings can make a difference, especially evergreen barriers (effective year-round and fast-growers). Fences, too, can be of some value, though the most effective answer is often moving earth. An earthen wall may provide both sound and sight protection.

When you're thinking about adding to or remodeling your house, consider the matter of noise. For example, if loud trucks pass your home during the day, make sure your designer is aware of them, too, when he arrives for an evening appointment. That way, he won't plan a nursery room out front, and the baby won't be disturbed by the rumble of traffic.

Whether you are new to your neighborhood or have lived there for years, make sure you know its aural peculiarities. If the new master bedroom you're planning will extend in a different direction from your present one, listen to the night noises. Watch neighborhood patterns. Don't make the mistake of ignoring that school or other public facility across the street just because it's quiet most of the time. The excited roar of children before and after school can be loud indeed and linger an hour or more. What is the garbage collection schedule? Find out whether your community is zoned residential only or whether commercial development is also possible. You might think twice about building an addition that, next month or next year, will be cheek-by-jowl with a gas station or a parking lot.

If noise problems arise, there are strategies for dealing with them. Windows can be arranged to minimize the flow of sound, and shutters can be helpful. So can sensitive landscaping: Earthen berms or evergreen plantings are two options.

Noise can also affect room arrangements *within* your house. Bedrooms belong away from the most heavily traveled portions of the house. So does the den or home office. It's always a good idea to draw a diagram of the traffic patterns in your existing house to help you plan the patterns after the renovation. Draw a very rough diagram of your floor plan, then pencil in the daily patterns of movement throughout. If you walk back and forth between the bath and bedroom four times before breakfast, make sure you draw four lines each way to represent your movements.

You may be surprised to discover how heavily traveled certain areas are. Use that knowledge. Consider not only which rooms are likely to be noisy and which will require privacy, but also which are generally communal, which spaces rely on others (kitchen and dining room, bath and bedrooms, entry area and entertainment space). When you see patterns emerging, you may see the changes you want.

There's also the matter of planned sound: If you'd like an intercom to link the rooms in the new space, or if a central mu-

(Continued on page 139)

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Continued from page 136

WARM OR COOL, SOFT OR HARD—TRUST YOUR TOUCH WHEN MAKING DECISIONS

sic system is desired, the earlier you start planning its configuration, the better. In-wall wiring doesn't have to be expensive; it can avoid the crisscrossing of wires through doorways and across rooms.

TRUSTING THE TACTILE

My wife and I arrived a few minutes early. Our host and hostess, Frank and Jean Clauson, had just finished renovating their New Jersey home and naturally wanted their friends' approval of the new look. At first, we were full of compliments. Along with the other dinner guests who arrived shortly thereafter, we made many admiring remarks. I don't think any of us offered false flattery; I know I didn't.

The renovation had involved an addition that was intended to serve two specific goals. Frank and Jean had just seen their third and youngest child off to college and decided to do something for themselves. What had originally been a large family room off the kitchen was no longer needed—teenage parties were a thing of the past. As part of the renovation, the L-shaped area was changed to serve Frank and Jean's own desires rather than the needs of the whole family.

Frank's new space was a library/office with built-in floor-to-ceiling shelves of rich redwood. Jean's domain was the kitchen and dining room spaces. Always an enthusiastic hostess and cook, she had wanted a more formal environment for entertaining guests. The old dining room was too small (it became part of the enlarged and superbly equipped gourmet kitchen); the new dining area was a far more commodious space in which to entertain as many as a dozen guests, with room to breathe and yet a feeling of intimacy.

The centerpiece of this new entertaining space was a Frank Lloyd Wright-inspired table and chairs. They were very much at home with the slag-glass chandelier overhead. Clerestory windows high on the wall, a bank of display shelves around the room, the earth colors that had been selected—all worked harmoniously to create a visual success.

Frank and Jean did make one mistake, however. They hired a very capable cabinetmaker to fashion the table and chairs, but insisted that these chairs, with their tall, narrow backs and low seats, be made of oak. The result was that on our way home, most of us were mumbling to ourselves: "Oh, those *chairs*! I don't think I'll get the feeling back in my legs for days!"

There's a reason why the creaky old Windsor chairs that people are snapping up at such high prices are so comfortable. Part of it has to do with the spindled back of ash saplings that seems to conform to just about anyone's spine. But there's also the matter of those pine plank seats: They don't call it softwood for nothing.

HARD VERSUS SOFT SURFACES

Soft surfaces are more comfortable, and they also absorb shock: The tumbler or china plate that shatters on a hard tile counter might bounce harmlessly on softer plastic laminate. That doesn't make the softer surface better, since on the other side of the argument, tile is more durable, less likely to scratch or scorch, and is also highly attractive. But if you cherish your china and the dropsies seem endemic among the dishwashers in your family, think twice about using ceramic tile for a kitchen floor or counter surfaces.

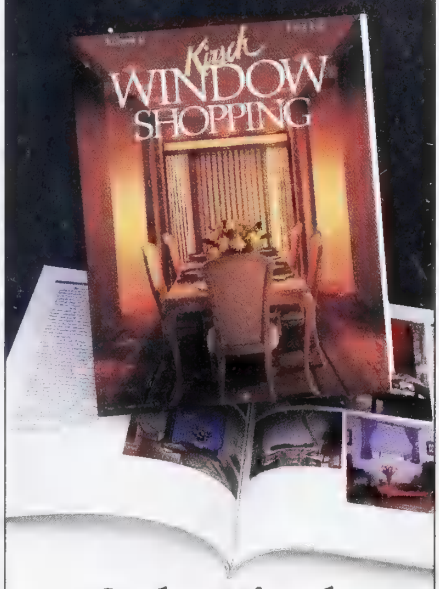
Distinctions of hard versus soft are important when considering wood floors. The hardness of oak flooring is rarely a disadvantage, as Alan and Brenda Joiner learned. When they added on to their 1820 New Hampshire house, they wanted the new floors to resemble the old ones. The original yellow pine boards were wide and had aged with a handsome deep patina.

For the new floors, Alan and Brenda hunted long and hard to find local pine planking that was a close match to the old wide boards on the floors. Over time, they were told, the new boards would age to match the original flooring. However, their contractor advised them that in the entry area they would do better to use a more durable hardwood.

They agreed to the compromise reluctantly, but within a few months, they were happy they had. They found that the new pine floors scratched easily and became dented when heavy or sharp objects were dropped on them. This new flooring

(Continued on page 147)

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BEST SMALL HOUSE '88
RUNNERS-UP

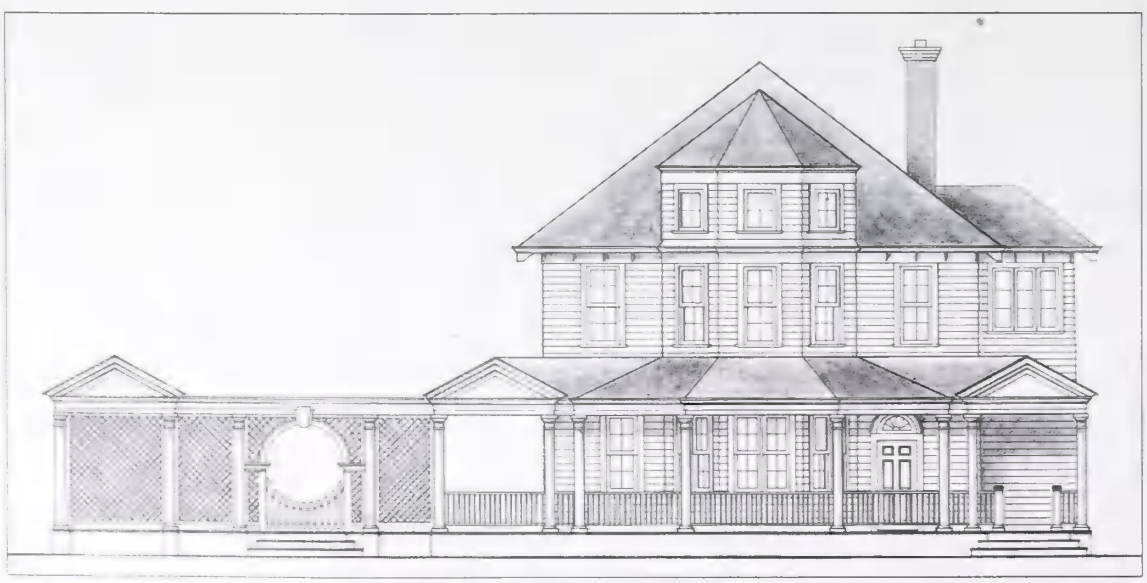
The rules? Design a house of just 1,800 square feet—state of the art but romantic as a traditional farmhouse or cottage. See how these architects met the challenge.



We invited six architects to participate in our "Best Small House" competition, cosponsored by the American Wood Council. The winning design, built in Connecticut, is shown on pages 55 to 65, but the runners-up merit attention. Their entries show inventive solutions for homes short on space but long on style. We asked for a small house with potential for growth. We also asked for surprises. Unexpected elements make each of these submissions special.►

ROSS ANDERSON and FREDERIC SCHWARTZ's design "relies on Yankee ingenuity and a combination of simple forms to achieve its own comfortable fit in the landscape," says Mr. Schwartz, a New York City architect. "With its roof-dominant form, its low, welcoming arched entry and tall, tapering chimney, this house speaks of shelter and warmth."

MELANIE TAYLOR and ROBERT ORR believe an unusual aspect of their design is the way it embraces the outdoor garden rooms. But from the front, says Ms. Taylor, of New Haven, Conn., "the most significant elements are the porch, which presents a friendly face to the street, and the tower, which strikes a whimsical note, hinting at the special rooms inside."



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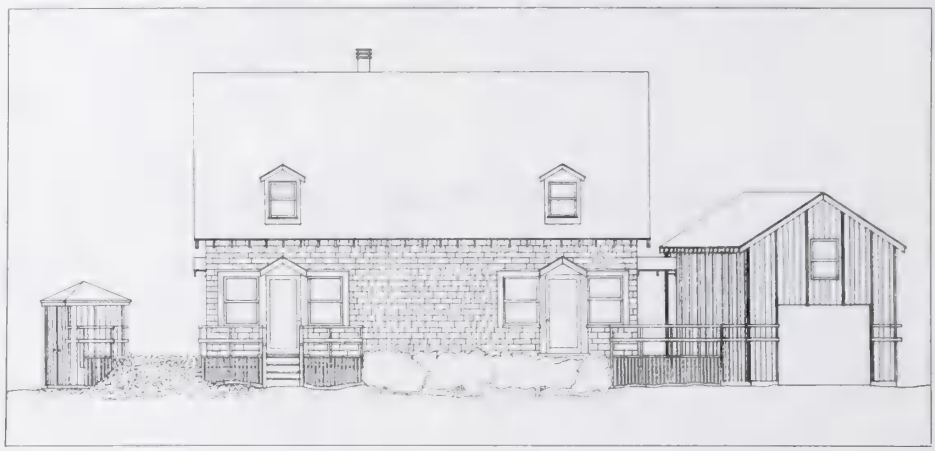
DU PONT

BEST SMALL HOUSE RUNNERS-UP

Continued from page 140

In every plan, the comfort of tradition balances the practicality of space-conscious contemporary design. The results are small houses that "live big"—each in its own way.

ALLAN WEXLER of New York City calls his house "a modern, fanciful place with American sensibilities," one inspired by old-fashioned farmhouses and their "randomly placed outbuildings." In the front, says the architect, "landscaping melts into the wood deck, and four 'rooms' have escaped from the main structure, blurring where the house ends and nature begins." Furthering the indoor-outdoor theme, the outbuildings are shades of blue and green—"garden and sky colors," says Mr. Wexler.

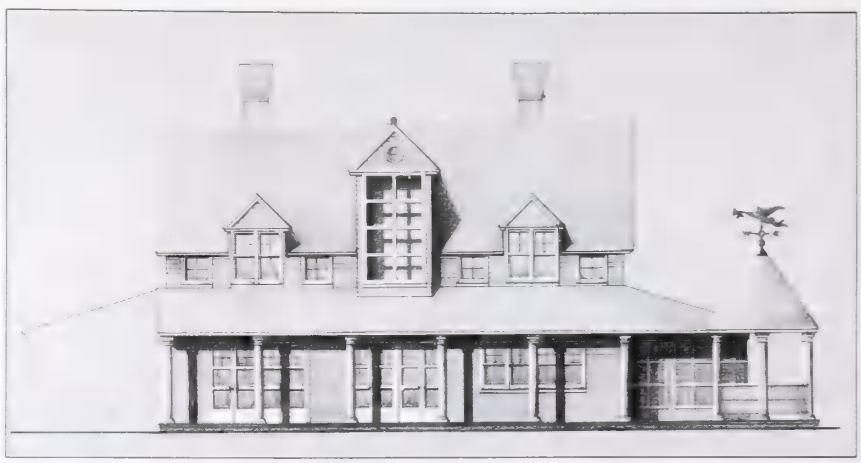




RICHARD SYGAR of New York City describes the exterior form and details of his design as "expressing the most appealing and lasting characteristics of the traditional American single-family house." These include shingles, mullioned windows, porch, privet hedge and a strong roof line with ample overhang. "I have attempted to design a house that gently but reassuringly calls out to its owner, 'I may be small, but I will shelter you and your family in comfort and dignity.'"

GLEN FRIES of New York City says his design "was conceived as a vernacular modern house in the Victorian shingle style, with big porches to make the rooms inside seem part of the outside and also to feel much larger." The width of the porches added to the height of the roof gives the house presence. The punched windows, he says, are "derivative of Midwestern agrarian buildings." Attached to the front porch, the gazebo "creates an outside room within the volume of the house."■

Editor SUSAN ZE[illegible]



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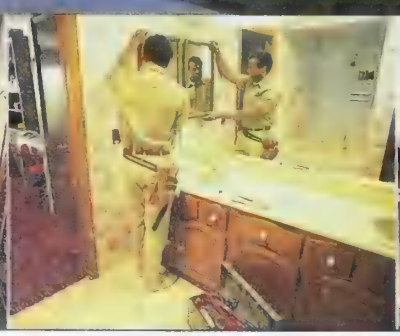
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SEARS

Continued from page 139

NEARLY EVERYONE WHO HAS REMODELED A HOUSE—OR EVEN PAINTED A BEDROOM—HAS MADE THE CLASSIC COLOR MISTAKE

looked just right and was durable enough in the new bedrooms. But the Joiners realized their contractor had been right about the heavily trafficked entryway. It would have been cross-hatched with scrapes and scars in a matter of days if the softer pine had been used.

RELYING ON YOUR SENSES

When selecting any material to use in a remodeling project, make sure to see and actually touch it first—in a showroom or installed in someone's home. Ask these questions:

- Are you comfortable with the material's texture and weight?
- Can you live with the color?
- Do you know how the material is to be fastened in place?
- Will nails show up on the finished surface?
- Is the material to be cemented or grouted?
- Is another layer of finish, like paint or sealer, required?

WARM AND COLD

The relative hardness of a material is important, but so is its warmth. There's a reason why stone has been used only rarely as a flooring material in the northern United States: It almost always seems cold and damp. Wood, on the other hand, feels warm. But perhaps the single most important contributor to a house's sense of warmth—or its absence—is the sun.

Solar orientation may seem like yesterday's fad. Consider, however, that it's been around since antiquity. The first great writer on architecture, the architect Vitruvius, writing in the first century B.C., suggested that bedrooms be oriented to catch morning light. That idea still makes sense today. Psychologically, who can argue with the mood-enhancing effects of sunlight in the morning? In cold areas the warmth is even more welcome.

The sun can be a tactile presence that's used to good advantage in your house. Too much at midday is to be avoided in tropical climes, of course, but in laying out any new space, it's important to consider sunlight. Make sure you also consider seasonal changes in the angle of the light.

Don't underestimate the visual effects of the sun. Make sure the windows as you imagine them really *will* illuminate a new work space. Northern light may be best if your work is visually oriented.

GETTING A GOOD LOOK

While you shouldn't rely solely on visual perceptions to guide your remodeling, it *is* important to use your sense of sight analytically. You need to anticipate the changes you plan to make and how they will affect the space. To put it another way, a remodeler must understand the exisiting space thoroughly and be able to envision how it will look and feel when it's altered.

Part of this understanding requires recognition of style: Is the house Tudor Revival or Southern Colonial, for example, or is it a Victorian with Queen Anne decorative elements? You must also be concerned with shape, color and pattern—distinctions that at times can be tricky.

Nearly everyone who has decorated or remodeled a house—even simply repainted a bedroom—has made the classic color mistake. At the paint store, you picked out a color you liked from a selection of paint chips. You knew it was absolutely right—after all, you'd had thousands to choose from—and it was the *only* one that pleased your eye. The problem was that when you applied a gallon or two to the wall, that "absolutely right" color became absolutely overpowering.

Often it's difficult for even the trained eye to judge the full impact of a color from a tiny paint chip. It takes time and practice to be able to make subtle color distinctions.

(Continued on page 148)

Free Coloring Book.



For a free booklet packed with ideas and easy ways to decorate your bath with color, write Kohler Color Coordinates, Dept. HB98, Drawer 459, Thiensville, WI 53092. Or call 1-800-772-1814. (In Wisconsin, 1-800-472-7552.)

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Continued from page 147

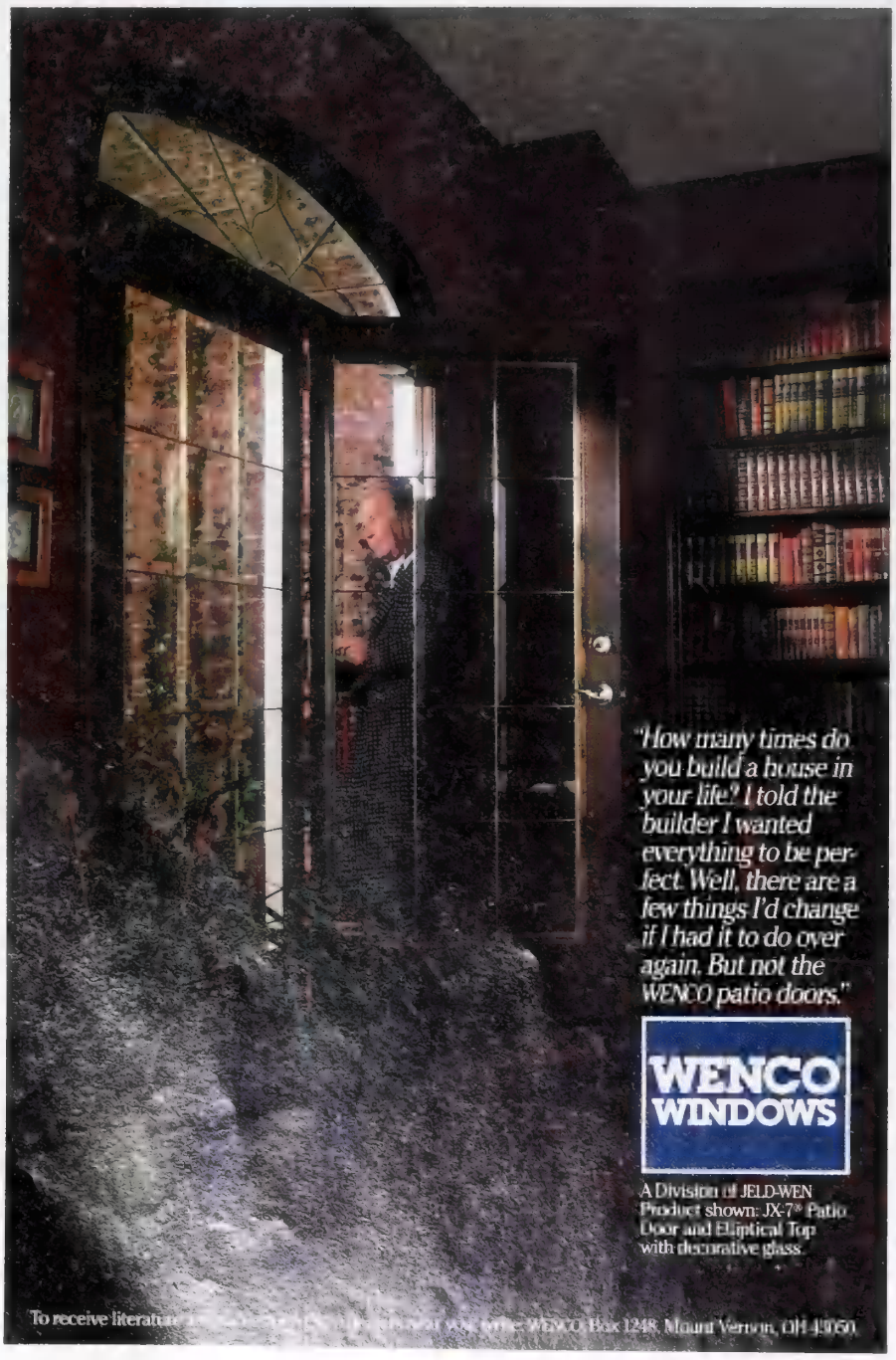
EXPERIENCE HAS TAUGHT YOU THE LIMITATIONS OF YOUR HOME. BUT BEFORE YOU REMODEL, TRY SEEING IT FROM A NEW PERSPECTIVE.

It's even more difficult when you are looking at the familiar—a home you've seen daily for many years.

Often it can be useful to try to see your house from a different perspective. Using a low, portable stool or even a sturdy upside-down pail, seat yourself in a variety of places where you don't ordinarily sit and look around carefully. Doorways are especially practical locations. Stay in each location a few minutes—perhaps drink a cup of coffee in a new spot every day for a week.

Again, the goal is to break away from the fixed mental pictures you have of your home. Looking at the same old spaces in relative darkness or from the perspective of a child's height may alter your perceptions and help you discover other solutions.

While seeking new ways to see your house, don't underestimate what the experience of living there can offer. Living in a house over time reveals a great deal. You probably made some adjustments after moving in. As the patterns of life in the place emerged, you rearranged furniture to minimize the traffic lanes through living areas or to take advantage of warm or cool spots in the house. Consider the changes you've made through the years and note the problems you haven't yet solved.



IMPROVING THE "VISION" YOU HAVE OF YOUR HOUSE

Here's an experiment to try at home some evening after dark:

Don't turn on the lights. The very clarity of electric lighting often blinds people to the details of a familiar environment. ***Explore your house by candlelight*** or even with a flashlight. Your senses may be jarred so that you see things differently. Then ask yourself . . .

- How much do the colors dim?
- Where do shadows appear?
- Are shapes more or less dramatic?

This exercise may give you fresh insights or reinforce what you know and are sensitive to in your home.

HOME, SENSIBLE HOME

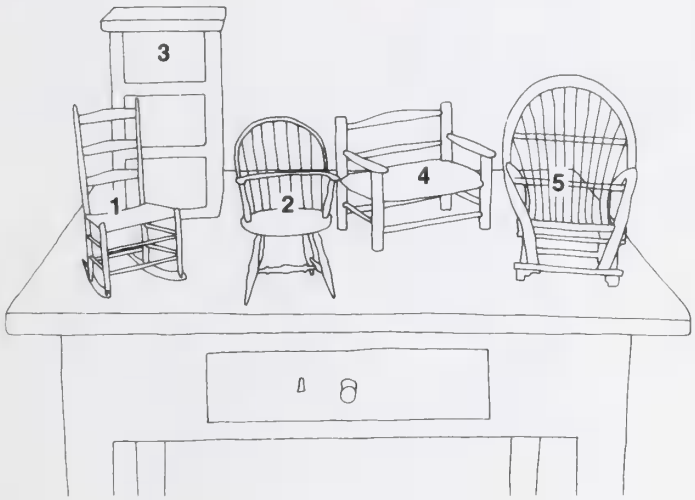
It goes almost without saying that decisions about design and materials must be made after due consideration of visual concerns: Symmetry, light, color and other factors are important, whether your primary interest is the scheme for an entire room or the knobs on your bathroom cabinets.

Even if your eye tells you that a design is just right, it's important that this visual impression be guided by your other senses. Remember the senses of hearing and touch when making remodeling decisions, and in the same way, try to see the place with as fresh an eye as you can. The clearer your sense of the place is today, the better your chances of producing a new space that suits your needs and tastes tomorrow. ■

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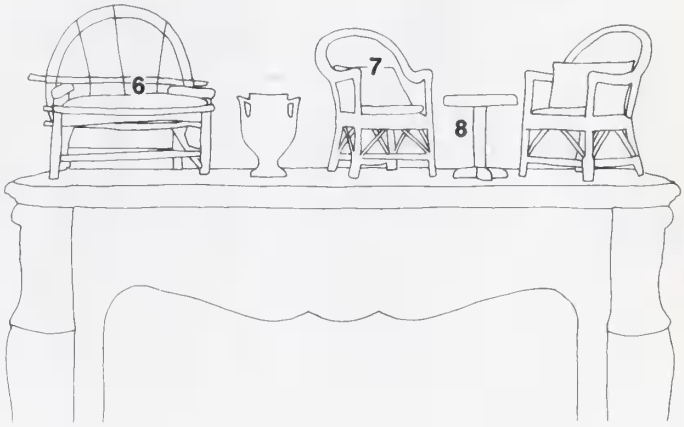
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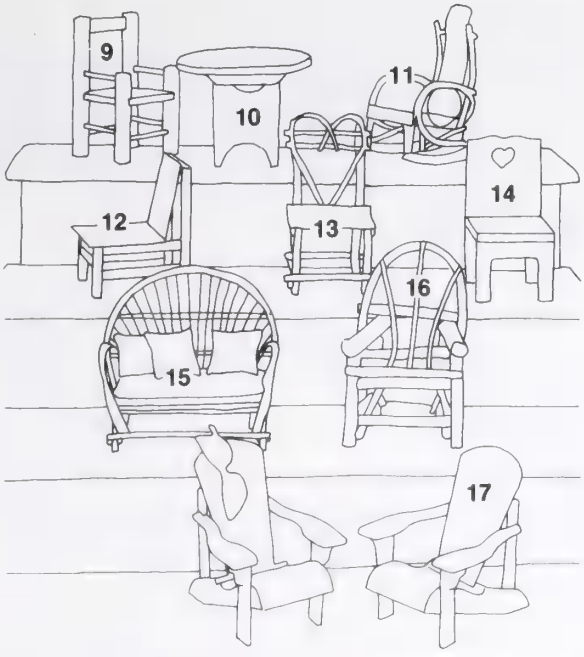
Page 20
(left)

1. *Shaker rocker, Museum of American Folk Art* . . $100.00
2. *Windsor chair, Museum of American Folk Art* . 100.00
3. *Spice box, From The Mill* 38.00
4. *Deacon's bench, SweetGrass* 12.00
5. *Bent-willow rocker, The Bent Tree Miniatures* . . 35.00

Page 20
(right)

6. *Bench, Museum of American Folk Art* $30.00
7. *Wicker chairs, Spring House Collection (each)* . . 28.00
8. *Table, Spring House Collection* 8.50





Page 21
(left)

9. *Blue chair, Wolf Creek Distributors, Ltd.* $20.00
10. *Blue table, Wolf Creek Distributors, Ltd.* 28.00
11. *Rocker, Amish Country Collection* 125.00
12. *Chair, Italianissimo Inc.* 175.00
13. *Twig chair, 80 Papers* 18.00
14. *Cut-out chair, Mountain Light Woodworks* 14.00
15. *Love seat, The Bent Tree Miniatures* 40.00
16. *White chair, Wolfman-Gold & Good Company* . 30.00
17. *Adirondack chairs, Geo. P. Davis (each)* 60.00

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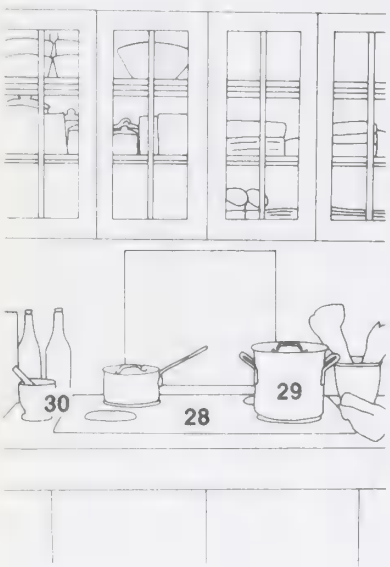
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BEST SMALL HOUSE '88: Robert K. Lewis, designer, pages 55 to 65
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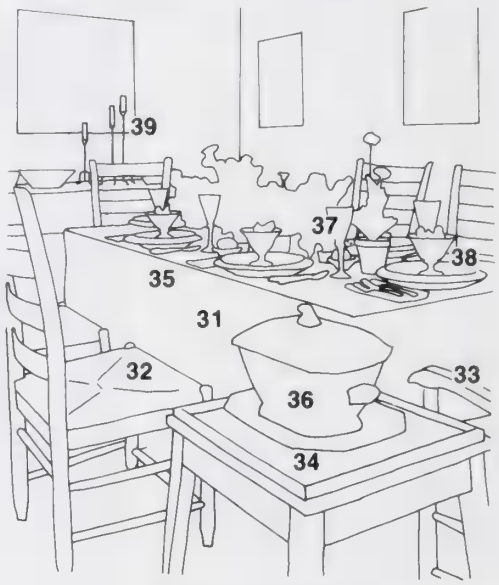
Living room, pages 58 and 59
(left)

18. *Pine chest, The Lane Co.* *$290.00*
*19. *Lions' heads, Lost City Arts (each)* *1,400.00*
20. *Armoire, The Lane Co.* *2,400.00*
21. *Love seat, Pearson Co.* *1,399.00*
22. *Armchairs, Pearson Co. (each)* *999.00*
23. *Cocktail table, The Lane Co.* *435.00*
24. *Metal vase, Jerrystyle* *100.00*
25. *Telescope, The Glass Eye* *1,750.00*
26. *Sisal, Merida Meridian (per square yard)* *42.00*
27. *Striped fabric, Covington Fabrics Corp. (per yard)* *24.00*



Kitchen detail, page 61
(left)

28. *Monogram cooktop, General Electric* *$600.00*
29. *Cookware, Crate & Barrel (nine-piece set)* *299.00*
30. *Mortar and pestle, Crate & Barrel* *15.00*



Dining room, page 61
(above)

31. *Dining table, The Lane Co.* *$855.00*
32. *Side chairs, The Lane Co. (each)* *420.00*
33. *Armchairs, The Lane Co. (each)* *470.00*
34. *Tea table, The Lane Co.* *240.00*
35. *Table fabric, Fabriyaz (per yard)* *30.00*
36. *Covered casserole, Mottahedeh* *450.00*
37. *Wineglasses, Simon Pearce (each)* *39.00*
38. *Dishes, Simon Pearce (each)* *39.00*
39. *Candle holders, Weiman (per set of three)* *435.00*



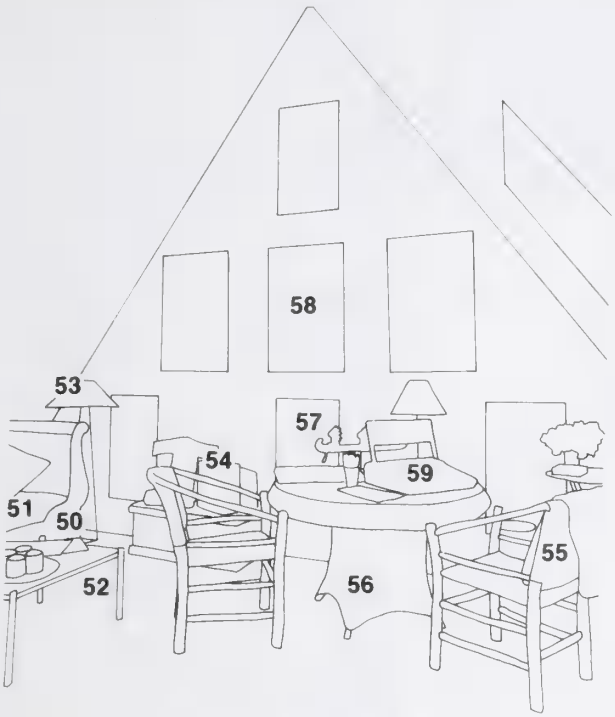
Bedroom, pages 62 and 63
(left)

40. *Wicker chaise, Hickory Chair Co.* *$1,079.00*
41. *Reproduction screen, Macy's Herald Square* *1,500.00*
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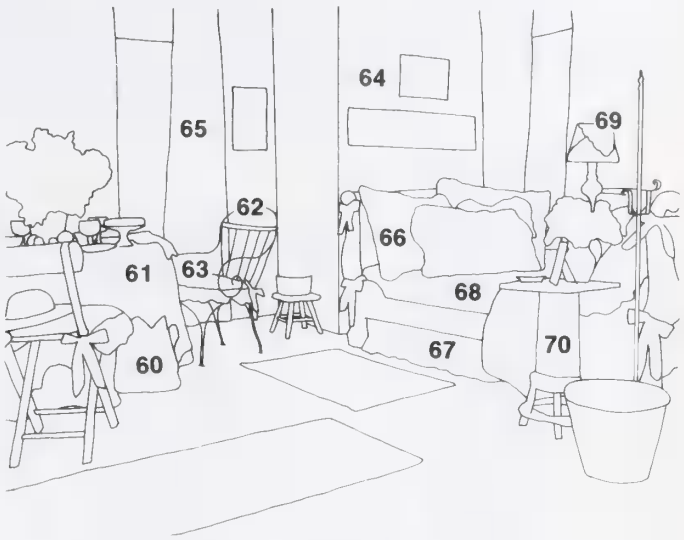
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Study/Guest room, page 65
(above)

50. *Daybed, The Lane Co.* *$1,000.00*
*51. *Quilt, Judi Boisson* *2,000.00*
52. *Iron table, Parc Monceau* *1,400.00*
53. *Lamps, Galbraith Paper* *200.00, 250.00*
54. *Color TV, Panasonic* *330.00*
55. *Hoop chairs, Hickory Chair Co. (each)* *527.00*
56. *Game table, Lane/Venture* *900.00*
*57. *Whirligig, Judi Boisson* *925.00*
58. *Fish charts, Windsor Publications (each)* *9.95*
59. *Word processor, Smith Corona* *599.00*

SHORTCUT TO STYLE, pages 76 to 79
SHOPPING LIST



Pages 78 and 79
(above)

60. *Fitted sheet, J.C. Penney (per king set)* *$69.00*
*61. *Tablecloth, English Country Antiques* *250.00*
*62. *Iron armchairs, Don Zornow/The American Wing (per pair)* *1,800.00*
63. *Pillow shams, J.C. Penney (each)* *25.00*
64. *Flat sheet, J.C. Penney (per king set)* *69.00*
65. *Flat sheet, J.C. Penney (per twin set)* *29.00*
*66. *Pillow shams, English Country Antiques (each)* ... *95.00*
67. *Twin bed skirt, J.C. Penney* *30.00*
68. *Twin quilted spread, J.C. Penney* *50.00*
69. *Envelope shams, J.C. Penney (each)* *25.00*
*70. *Twig table, Don Zornow/The American Wing* ... *750.00*

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(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

THINKING ALOUD

●*Page 11:* **Mark Hampton's furniture:** breakfront/bookcase based on the designs of English architect/designer William Kent, mahogany, $5,759; Directoire "X" bench, $532; ladies' tufted Bridgewater armchair, $1,200—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603.

HB MARKETPLACE

●*Page 20-Top:*—**Blue twig bench,** 11 by 12 inches high, pillow not included—Museum of American Folk Art (R), 62 W. 50 St., New York 10019. **Green wicker chairs,** 6 by 11 inches high, and **table**—Spring House Collection (MO), 132 Linden Ave., Mantua, NJ 08051. **Louis XV-style white marble mantel,** 48-1/2 by 14-1/2 by 41-1/2 inches high—Wm. H. Jackson Co., 3 E. 47 St., New York 10017. *Bottom:* **Shaker chair with red and black seat,** 4-1/2 by 9-1/2 inches high, made by Don Mack, also available in black; **green Windsor chair,** bow back, 5 by 9 inches high—Museum of American Folk Art (R), 62 W. 50 St., New York 10019. **Turquoise spice box,** #362, 12 by 10 by 16 inches high, several colors available—From The Mill (M), PO Box 2387, Paso Robles, CA 93447. **Deacon's bench,** #1804, handmade of stained hardwood, 9 by 5 by 7-1/4 inches high—SweetGrass (MO), 445 Bishop St., Suite A, Atlanta, GA 30318. **Bent-willow rocker,** 7-1/2 by 10-1/2 inches high, each chair signed and dated—John N. Whitt, Jr. (MO), The Bent Tree Miniatures, Route 3, Box 137, Bethany, MO 64424. **Swedish painted table,** c. 1840, original blue paint, $1,200—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. **Paint:** Candle Glow, #3304, on wall; Iron Yellow, #4212, trim; both, Pittsburgh Paints—Janovic/Plaza (R,T), 1150 Third Ave., New York 10021.

● *Page 21:* **Hutch table,** #668, 10-1/2 by [illegible] inches high; **chair,** #650, part of a set, 5 by 5-1/2 by 14-1/2 inches high, blue, red also available—Wolf Creek Distributors Ltd. (R,T), PO Box 558, Eldora, IA 50627; 800-247-7872. **Jonathan Byler rocker,** copy, 10 by 6 by 12 inches high—Amish Country Collection (MO), PO Box 5085, New Castle, PA 16105. **Citatation chair,** red and white, hand-pegged and painted, 6 by 7-1/2 by 9 inches high—Italianissimo Inc. (R,T), 22 Pleasant St., Malden, MA 02148. **Twig chair with heart back,** 7 by 13 inches high—80 Papers (R), 510 Broome St., New York 10013. **Sage-green chair with heart cutout,** 5-1/2 by 6 by 10-1/2 inches high, several colors—Mountain Light Woodworks (R,T), Box 354, High Rolls, NM 88325. **Bent-willow love seat,** each is signed and dated, pillows not included—John N. Whitt, Jr. (MO), The Bent Tree Miniatures, Route 3, Box 137, Bethany, MO 64424. **White-painted twig chair,** 8-1/2 by 12-1/2 inches high—Wolfman-Gold & Good Company (R), 484 Broome St., New York 10013. **Natural birch Adirondack chairs,** 9-1/2 by 8 by 9-1/2 inches high, also available in white lacquer, $5.50 for shipping and handling—Geo. P. Davis (R,MO), Box 1403, Nantucket, MA 02554. **Paint:** Blue Jay, #4090, on steps, Pittsburgh Paints—Janovic/Plaza (R,T), 1150 Third Ave., New York 10021.

FROM THORNHILL FARM

●*Page 22:* **Davenport cup and saucer, needlepoint picture of Scots castle**—Bardith (R), 901 Madison Ave., New York 10021. **Leather luggage**—Limited Editions (R), 253 E. 72 St., New York 10021. **Sonnet red children's shoes**—Pamela Scurry's Wicker Garden (R), 1327 Madison Ave., New York 10128.

(Continued on page 154)

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PRODUCT INFORMATION

Continued from page 153

HB TODAY

● *Page 28—Vintage Choices:* Two-day antiques Conference Weekend at Old Sturbridge Village includes admission to all houses and exhibits at Old Sturbridge Village; meals not included, $135. Reservations necessary; for more information and reservations contact: Visitor Services, Old Sturbridge Village, 1 Old Sturbridge Village Rd., Sturbridge, MA 01566; 617-347-3362. Three-day antiques forum sponsored by the Pilgrimage Garden Club, Natchez, Miss., includes lectures, tour of private houses, 4 meals, $275. For ticket information, write: Mrs. Bernard P. Wood, Pilgrimage Garden Club, Antiques Forum, PO Box 1776, Natchez, MS 39120; or call: Mrs. Morris L. Doughty, Assistant Registrar; early registration advised.

● *Page 31—Pride of Place:* **Flora Fairchild's house portraits,** in oils and glazes, custom sizes available. To commission, call 203-535-1808. *New Angles:* For nearest cabinet source, write: Joint Venture in Design, Inc., 3117 Beverly Blvd., Los Angeles, CA 90057.

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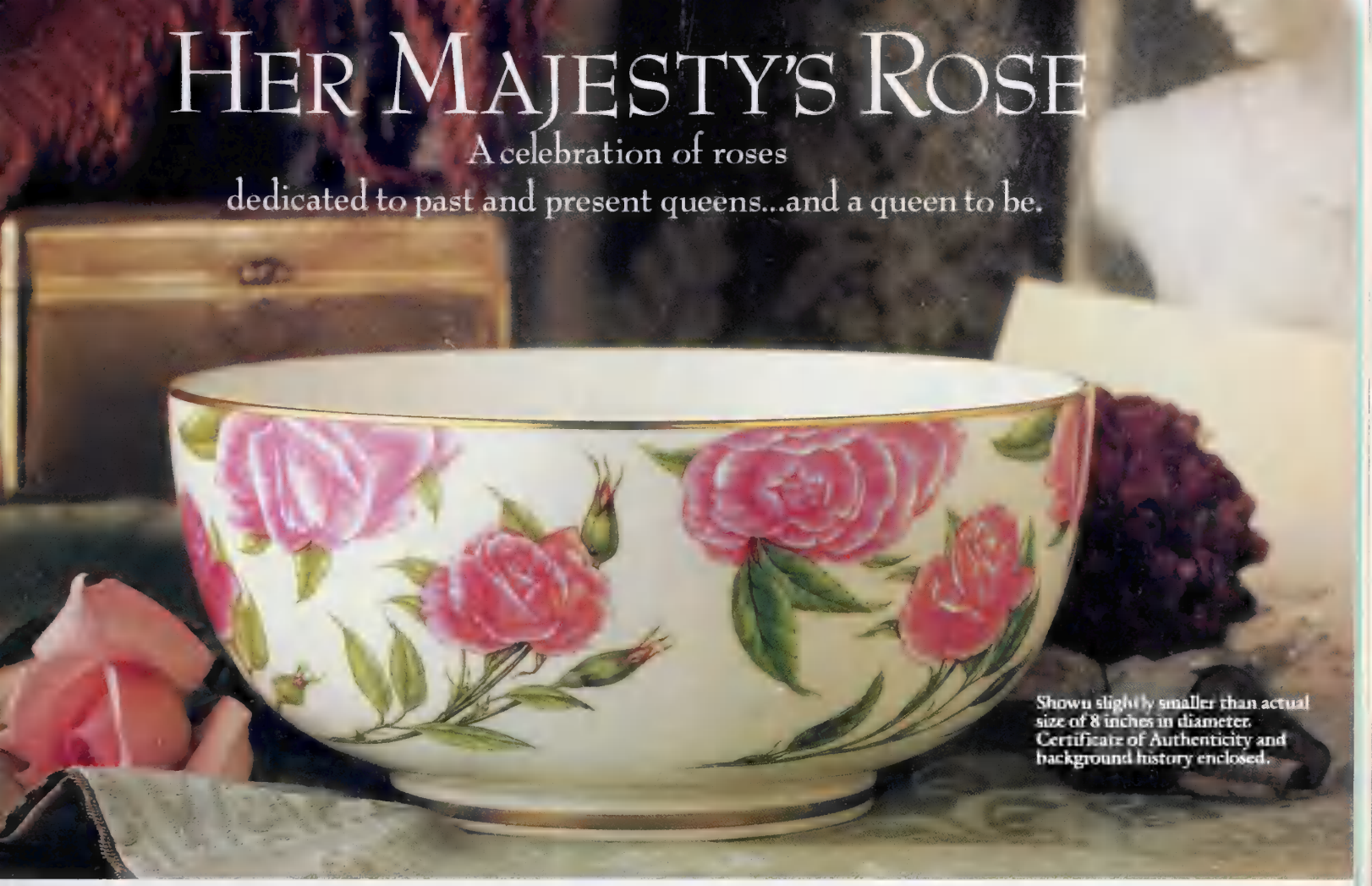
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Architects: Bruce Beinfield & Jonathan Wagner, Beinfield Wagner & Associates, 66 Fort Point St., Norwalk, CT 06855. *Interior Design:* Robert K. Lewis Associates, Inc., 699 Madison Ave., New York 10021. Landscape Design: Bruce Beinfield. Builder: Jim Olson, Olson Properties, PO Box 198, Rowayton, CT 06853. Developers: U & ME, Inc., 20 Hunt Ln., Weston, CT 06883. Lighting Design: Gary Novasel, Novasel Lighting Design, 14 Jefferson St., Norwalk, CT 06855. Lighting: Fairfield Lighting, 356 Black Rock Turnpike, Fairfield, CT 06854; Lighting Associates, 305 E. 63 St., New York 10021. Exterior: **Cedar siding**—Shakertown Corp. (M,T), PO Box 400-S87, Winlock, WA 98596. **Roofing**—Red Cedar Shingle & Handsplit Shake Bureau, 515 116 St. N.E., Bellevue, WA 98004. **Windows**—Marvin Windows (M,T), 8043 24 Ave. South, Minneapolis, MN 55420; for a free copy of Marvin's 16-page color brochure on window styles, write Dept. HB at above address. **Preservative-treated Southern pine decking**—Southern Forest Products Association, PO Box 52468, New Orleans, LA 70251; The Idea Book is free; write Dept. HB at above address. **Garage door**—Overhead Door Co., 24 Van Zant St., E. Norwalk, CT 06855. **R-Wall**—Ispo Inc., 792 S. Main St., Mansfield, MA 02048. **Air infiltration barrier**—Tyvek Housewrap (R), Du Pont Company, Fibers Marketing Center, Centre Rd., Wilmington, DE 19898. **Trim carpentry**—Custom Design (M), 56 Main St., Rowayton, CT 06853. **Wood columns**—Dixie Pacific Manufacturing Co. (M), Rains Ave., PO Box 2296, Gadsden, AL 35903. **Colored concrete blocks**—Thames Permacrete Corp. (M), PO Box 382, Uncasville, CT 06383. **Fence**—Walpole Woodworkers, 767 East St. (Route 27), Walpole, MA 02081. **Weathered Shakes ST-70 semi-transparent stain with wood preservative on siding, Ricetone 2533 Sun-Proof Oil Base semi-gloss on trim**—Pittsburgh Paints (M), PPG Industries Inc., 1 PPG P1., Pittsburgh, PA 15272; for free brochures on painting tools/tips, write Dept. HB at above address. Interior: hardwood flooring—Na-

(Continued on page 156)

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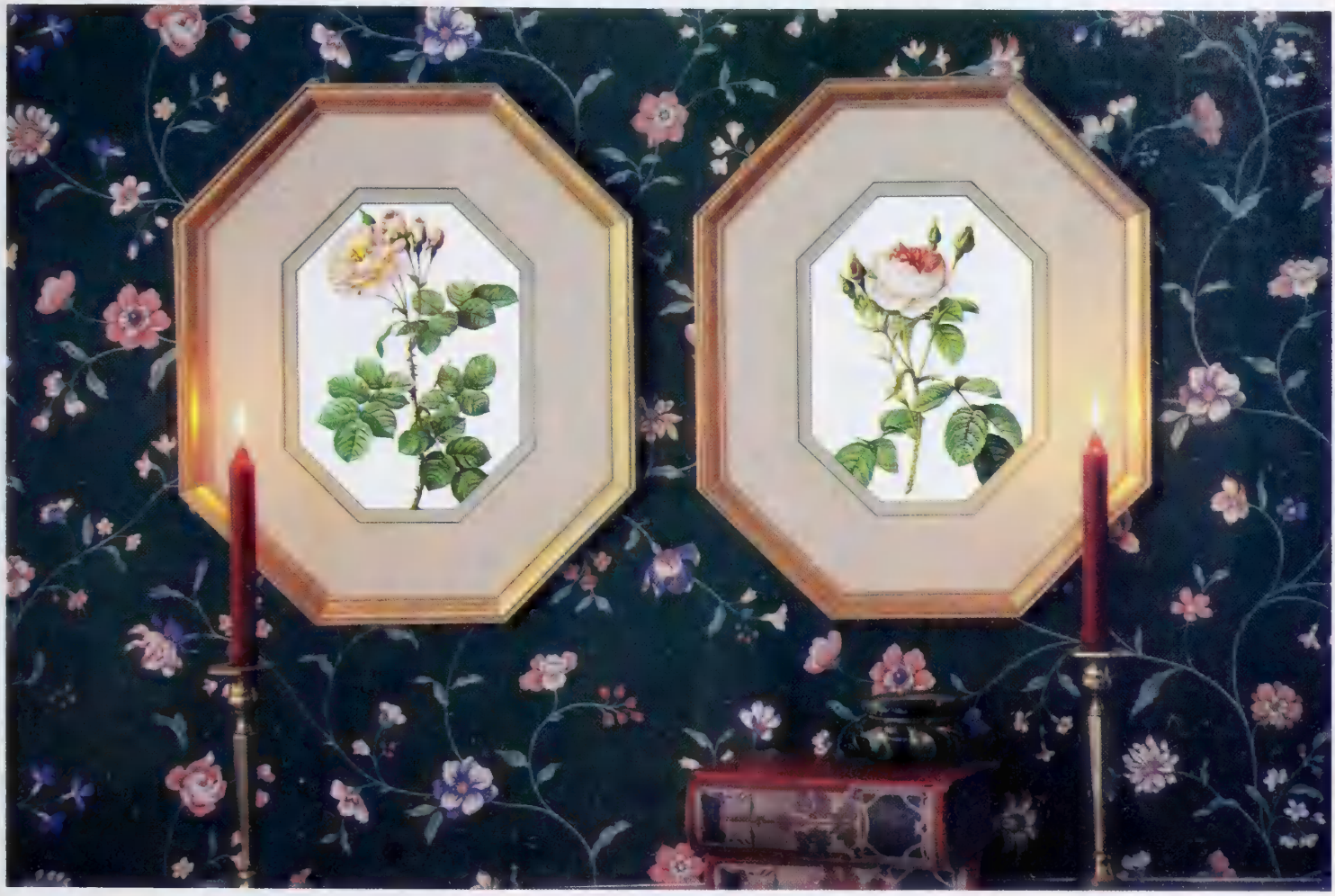
tional Oak Flooring Manufacturers Association, 8 N. 3, Sterick Bldg., Memphis, TN 38103. **Doors**—Morgan Products Ltd. (M), PO Box 2446, 601 Oregon St., Oshkosh, WI 54903-2446. **Wood moldings**—A & B Wood Design Associates Inc. (M), 51 Eastern Steel Rd., Milford, CT 06460. **Stair rails, mantel, kitchen cabinets**—A & B Woodworking (M), 52 Eastern Steel Rd., Milford, CT 06460. **Fireplace,** #MR42—Majestic (M), 1000 East Market St., Huntington, IN 46750. **Interior paint throughout:** off-white #2549—Pittsburgh Paints (M), PPG Industries Inc., 1 PPG Pl., Pittsburgh, PA 15272.

●*Pages 58 and 59:* **Striped love seats,** #2643-1, 60 inches long; c.o.m, $1,399; **tufted-back armchairs,** #1758, The America Collection, c.o.m., $999—Pearson Co. (M), Division of The Lane Co., 1420 Progress St., High Point, NC 27261. **Yabat blue and white striped fabric on curtains and love seat,** 100-percent cotton, Scotchgard fabric protector, $24 per yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Corner chair,** #6987-77, tumbleweed finish, The America Collection by Lane, $435—The Lane Company (M), Box 151, Altavista, VA 24517. **Nyhavn extended wall sconce** from Louis Poulsen, available in copper and white (shown: oxidized)—Lighting Assoc. (T), 305 E. 63 St., New York 10021. **Ehret flowers and butterflies framed print,** #F13027, $430—Bloomingdale's (R), 1000 Third Ave., New York 10022; Crate & Barrel (R), 1045 Massachusetts Ave., Cambridge, MA 02138; Ariel Press (M), Market Square 351, High Point, NC 27260. **Wooden antique birdcage on mantel**—Susan Parrish (R), 390 Bleecker St., New York 10014. **Blue Canton,** #**HC140, cider jug,** $300; **punch bowl**—Mottahedeh & Co. (M), 225 Fifth Ave., New York 10010; available at fine stores nationwide. **Tweed sisal rug,** #6800, 13 feet 1 inch wide, natural, $42 per square yard—Merida Meridian (M), 767 Lexington Ave., Sixth Floor, New York 10021. **Square metal cocktail table,** #1437-27, antique Oreo Verde finish, the Coronado Collection, $435; **pine mini chest,** #6975-22, The America Collection; **pine armoire** in buttermilk blue, #675-13, 52 by 22 by 82 inches high, The America Collection, $2,400—The Lane Co. (M), Box 151, Altavista, VA 24517-0151. **Verdigris copper lion's heads**, pair, City Corn exchange building, 1904, $1,400 each—Lost City Arts (R), 339 Bleecker St., New York 10014. **Cape Cod telescope,** all brass, $1,750—The Glass Eye Inc. (M), 3385 Cerritos Ave., Los Alamitos, CA 90720. **Green verdigris metal vase**—Jerrystyle (R), 23 E. Fourth St., New York 10003.

●*Pages 60 and 61:* **Rectangular dining table,** 756-52, 60 by 34 by 29-1/2 inches high, $855; **ladder-back side chairs,** 765-70, 22 by 23 by 42 inches high, $420; **ladder-back armchairs,** 765-71, 23 by 24 inches high, $470; **sideboard,** 765-62, 76 by 19-1/2 by 32-1/2 inches high, $1,020; **tea table,** #1384-66, 17 by 17 by 26 inches high, $240; all tumbleweed finish, The America Collection—The Lane Co. (M), Box 151, Altavista, VA 24517-0151; write for nearest store. **Highland linen tablecloth**, mint, $30 per yard—Fabriyaz (M), 41 Madison Ave., New York 10010; write for nearest store. **Ontano wooden buffet plates,** #5000; **salad bowl and servers**—Vietri Inc. (M), PO Box 460, Hillsborough, NC 27278-0460; write for nearest store. **Torquay blue and white dinner plates and covered casserole,** shell pattern—Mottahedeh & Co. (M), 225 Fifth Ave., New York 10010. **Bell wineglasses,** $39 each; **bon-bon dishes,** $39 each, handblown design by Simon Pearce—Simon Pearce (R, MO), 385 Bleecker St., New York 10014; The Mill (R, MO), Quechee, VT 05059. **English Onslow silver flatware** designed by Roberts and Belk, $89.95 per setting—Fortunoff (R), 681 Fifth Ave., New York 10022. **Framed Indian heads**—R.K. Lewis Assoc., 699 Madison Ave., New York 10021. **Iron candle holders:** small, 9100-711S-50; medium, 9100-711 M-60; large, 9100-711L-65; set of 3, $435; write c/o Sheila Temple, Weiman (M), PO Box 670, Bassett, VA 24055. *Left:* **Old hickory hoop chairs,** #4733-10, American Digest Collection, $527 each—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603. **Antique birdcage**—John Rosselli Int'l (T), 255 E. 72 St., New York 10021. **All kitchen accessories**—Crate &

(Continued on page 158)

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PRODUCT INFORMATION

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Barrel (R,MO), 199 Boylston St., Chestnut Hill Mall, Chestnut Hill, MA 02167; 850 N. Michigan Ave., Chicago, IL 60611. **Antique cotton tablecloth**—Leslie Allen at Home (R), 3 Kings Highway North, Westport, CT 06880. **Monogram Spacemaker II Microwave oven,** JEM32F, white; **Monogram built-in self-cleaning double oven,** JKP40GKWH, white; **Monogram Solid Disk range,** JP683KWH, white; **Monogram Electronic Touch Control dishwasher,** GSD3000WH, white, **Monogram built-in refrigerator,** BIS42AWH, white (not shown), washer, WWP1180GWH, white, and dryer DDP1380GWH (not shown)—GE (M), Appliance Park, Louisville, KY 40225. **Integral sinks/countertops,** Cameo White—Corian Building Products (M), Du Pont Company, Wilmington, DE 19898. **Fabricator**—Ring's End Inc., 181 West Ave., Darien, CT 06907. **Gooseneck two-valve sink fittings,** 713-6110, gloss white—Eljer Plumbingware (M), 901 10 St., Plano, TX 75074. **Cabinets**—A & B Woodworking (M), 52 Eastern Steel Rd., Milford, CT 06460.

●*Pages 62 and 63:* **Wicker queen-size bed,** #4020-60, $1,478; **wicker chaise,** #4022-35, $1,079; **cricket table,** $544; all shutter-green finish, American Digest Collection; **plant stand,** #417-65, plantation finish, James River Collection—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603. **Regency screen,** #04730518, 8 feet high, hand-painted reproduction, Macy's Four Corner Shop—Macy's Herald Square (R), 151 W. 34 St., New York 10001. **Botanicals,** #653971, **fabric for curtain, pillow, bed hangings,** 100-percent cotton, protected by Scotchgard, Seamist, write for nearest store—Fabrics by Waverly (M), 79 Madison Ave., New York 10001; 800-423-5881. **Allison floral and Oxford Club Stripe sheets, cases, duvet cover,** 100-percent cotton, Ralph Lauren Home Collection—Polo/Ralph Lauren (R), New York, Boston, Palm Beach, Dallas, Chicago, Beverly Hills. **Nankin lamp,** #237, ivoire—Kostka of America, Inc. (M), 200 Lexington Ave., New York 10016. **Lavender Cloud, #2103, on walls; Lavender Star, #2120, on ceilings**—Pittsburgh Paints (M), 1 Gateway Ctr., Pittsburgh, PA 15222. **Two-inch villager wooden poles and sherwood finials,** painted white—Kirsch Co. (M), 309 N. Prospect St., Sturgis, MI 49091; 800-528-1407. **Ehret flowers with butterflies,** #F13027, #F13029, #F13030, $430 each—Bloomingdale's (R), 1000 Third Ave., New York 10022; Crate & Barrel (R), 1045 Massachusetts Ave., Cambridge, MA 02138; Ariel Press (M), Market Square/Suite 351, High Point, NC. *Bottom left:* **Towels,** Ralph Lauren Home Collection—Polo/Ralph Lauren (R), New York, Boston, Palm Beach, Dallas, Chicago, Beverly Hills. **Antique mini faux-bamboo armoire,** $900—Limited Editions (R), 253 E. 72 St., New York 10021. **Handmade and hand-painted square pottery dish**—Art Related Things (R), 2500 J St., Sacramento, CA 95816; Opulent Objects (R), 63 Mineola Ave., Roslyn Heights, NY 11577; Elements, A Natural Mix (R), 1201 16 St., Suite 214, Denver, CO 80202. **Vanity**—A & B Woodworking (M), 52 Eastern Steel Rd., Milford, CT 064460. **Corian countertop,** cameo white—Corian Building Products (M), Du Pont Co., Wilmington, DE 19898. **Tile on walls:** Snow White 101, Watercolor Brights and Blueberry 629 Images; **Cobalt S-27 and Cameo S-01 porcelain mosaics on floor**—Mid-State Tile (M), A Mannington Mills Co., PO Box 1777, Lexington, NC 27293-1777. **Continental self-rimming Whirlpool, 012-1810,** white; **Cherbourg deluxe three-valve wall-mount over-rim bath/shower combination fittings,** 513-6150, gloss white; **Patrician Watersaver** toilet, 081-0215, white; **sinks: 2 Owen round** self-rimming lavatories, 052-0264, white, with 2 center-set lavatory fittings, 553-6150, gloss white—Eljer Plumbingware (M), [illegible] 10 St., Plano, TX 75074.

●*Pages 64 and 65:* Pine daybed, #765-17, 87-3/4 by 37-1/2 by 39 inches high, [illegible] finish, $1,000. The America Collection—The Hale Co. (M), Box 151, Altavista, VA 24517. Wicker glass table, #9412-10, 29 by 48 by 48, from The [illegible] Collection by Venture Furniture, a [illegible] information write: Lane/Venture, [illegible] Conover, NC 28613. **Old Hickory** [illegible] from Hickory wood, Ame[illegible] each—Hickory Chair Co. (M), [illegible] Hickory, NC 28603. **Fish charts,** $9.95 each plus $2 postage; 5 freshwater fish charts, $36 ppd.; 2 saltwater fish charts, $20 ppd. (Windsor Publications publishes a series of biologically accurate fish, duck and bird charts)—Windsor Publications (MO), 2515 Windsor Circle, Eugene, OR 97405. **Amish Drunkard's Path quilt,** #1530, green and red; **Oak Leaf pillow,** red and white, $125; crazy pillow, multi primary, $125; **Indian whirligig,** $925—Judi Boisson (R), 89 Main St., Westport, CT 06880; 28C Job's Lane (R), Southampton, NY 11968. **Color TV,** 13 inch, #CTJ-135OR; **fashion phone,** VA-8210, $69—Panasonic (M), 1 Panasonic Way, Secaucus, NJ 07904. **Wrought-iron table** made from old gates and balcony railings, many sizes available—Parc Monceau (R), #2 & 18 Riverside Ave., Westport, CT 06880. **Tasitex sisal,** #3400, 12 feet wide, $19.95 per yard; write for nearest dealer—Merida Meridian (M), 767 Lexington Ave., New York 10021. **Indian blanket and beaded Indian shirt**—Kelter Malce (R), 361 Bleecker St., New York 10014. **PWP6 word processor,** portable, back-lit flip-up display; can also be switched to a typewriter, $599—Smith Corona (M), 65 Locust Ave., New Canaan, CT. 06840. **Dancing Jujube table lamp with handmade paper shade and green patina and glass base,** $200; **aqua two-tone floor lamp with handmade paper shade and speckled aqua painted base,** $250—Galbraith Paper (M), 36 Front St., Philadelphia, PA 19106. **Wooden curtain rod, wooden rings, brackets, finials,** available in natural wood (shown: painted with verdigris finish)—Greentex Upholstery Supplies, 236 W. 26 St., New York 10001. **curtain rods and rings** painted in verdigris finish by Paul Oldham, c/o Limited Editions (R), 253 E. 72 St., New York 10021.

41 GREAT IDEAS

●*Pages 66 to 75:* **1. French blue and white stripes hand-painted** by Sheryl DiMauro, Monroe, CT 06468. **All accessories** by designer Sue Westphal—Faience Inc. (R), 120 Washington St., S. Norwalk, CT 06854. **Fair-oak chintz, #5087, on chair**—Rose Cumming (T), 232 E. 59 St., New York 10022. **2. Trompe l'oeil-painted fireboard of fireplace**—Richard Lowell Neas, 157 E. 71 St., New York 10021. **English Staffordshire figures on mantel**—Ages Past Antiques (R), 1030 Lexington Ave., New York 10021. 3. Hallway with painted pastoral scene by Frank Figaro. **4.** Dining room in special raspberry glaze by Frank Figaro. **All accessories and antiques**—1065 Madison Ave. Antiques (R), 1065 Madison Ave., New York 10028; **5. Small blue and white floor detail**—Frank Figaro, Painted Decoration Studio, 344 W. 38 St., New York 10018. Photographs from Hassett House, Long Island (private residence). **7. Painted kitchen floor,** oil paint diluted and ragged on; **kitchen cabinets painted** by Merilyn Markham, oil—Cheever House, Wendy Reynolds, 90 Main St., Andover, MA 01810. **8. Painted surfaces; 9. painted window treatments and walls**—Richard Lowell Neas, 157 E. 71 St., New York 10021. **10. Painted wall** by Constance Neustaetter, 914-762-4711—Panache Interiors, Karyne Johnson, 6 Rocaton Rd., Darien, CT 16820. **Carl Larsson chair,** $475—Country Swedish (R), 35 Post Rd. West, Westport, CT 06880. **11. Squeegee-painted wooden floor**—Richard Lowell Neas, 157 E. 71 St., New York 10021. **12.** *Designer:* Ronald Bricke & Associates, 333 E. 69 St., Apt. 78, New York 10021. **Faux quilt** painted by Gail Leddy, Oasis Studio, 162 W. 54 St., Apt. 12-A, New York 10019. **13. Peach wicker chair,** SKU819259, $99.99; **table,** SKU 812062, $69.99; **pink pillow,** $1.99; original white finish, hand-painted—Pier 1 Imports (M), 301 Commerce St., Suite 600, Fort Worth, TX 76102. **Blue-rimmed Mexican glass highball** by Mariposa, $7—Palmer-Smith (T), 225 Fifth Ave., New York 10010. **Paint colors:** Colortrend Q-system base color: Peach Parfait, Q2-2P; detail trim: Raffia, Q2-43T. **14. Painted stenciled checks**—Carolyn Guttilla, 189 Skunks Misery Ln., PO Box 670, Locust Valley, NY 11560. **15. Painted wooden floor with strewn flowers** by Ned R. Marshall, Marshall/Schule Assoc. Inc., 1065 Madison Ave., New York 10028. **16. Painted blue border**—Richard Lowell Neas, 157 E. 71 St., New York 10021. **17.** *Designers:* Saunders and Walsh, Inc., 1438 Third Ave., New York 10021. **18.** *Designer:* Jillian Paul Interiors, 605 Park Ave., New York 10021. **Fabric**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Stenciled rug** by Hitchy Rahilly (203-672-0129) and Sandy Dolinsky (203-672-0129), Bethlehem, CT. 19. *Designer:* Carolyn Guttilla, Box 670, Locust Valley, NY 11560. 20. *Designer/builder:* Mark Johanson, Lindenhurst, N.Y., 516-957-5812. **21.** *Designers:* R. Michael Brown & Assoc., 175 W 72 St., New York 10023. **Wallpaper and fabrics**—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Furniture, rugs, accessories, antique quilt**—Millerton Station Antiques (R), RR Plaza, Millerton, NY 12546. **Plants**—Strauss Nursery, Millbrook, NY 12545. **22. Bed** designed and constructed by John Andersen. **Two shelves:** foot and head of bed; **Swedish rag rug, pine Swedish country table, Early American open armchair, painted French provincial open armchair**—John Andersen & Co., 40 Wareham St., Boston, MA 02118. 23. *Designers:* Irvine & Fleming, Inc., 19 E. 57 St., New York 10022. **Tick-Tick, #P32071, blue/white ticking**—Decorators Walk (T), 979 Third Ave., New York 10022. **Sisal matting**—Phoenix Carpeting (T), 979 Third Ave., New York 10022. **24. Tillery, #8CP239G01, wallpaper; Jennifer border and paper; New Jacquard, #HCW241Aw01, sofa fabric**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Painting**—Karen Warshaw Ltd. (R,T), 167 E. 74 St., New York 10021. **Glove chest**—Bevan Funnell (T), 521 N. Hamilton, High Point, NC 27261. **Aubusson pillow**—Terry Norton. **25. Eve, #MMM145W, wallpaper,** Marimekko Midsummer collection, $33 per roll; Eve, MMM245F, $39 per yard from Marimekko—Motif Designs (M), 20 Jones St., New Rochelle, NY 10801. **26.** *Designer:* R. Michael Brown & Assoc., 175 W. 72 St., New York 10023. Trompe l'oeil painted by Cliff Schorr, Amenia, NY 12501. **Wallpaper and fabric,** #62954-01, green—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **27.** *Designer:* Lindy Lieberman, 145 Gay St., Westwood, MA 02090. Dabo Texture fabric for **upholstered mirror frame, ribbon hanging, gathered and twisted rosette,** white; **Muguette Mousseline, Lily of the Valley wallpaper,** white on pink—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **28. Banana, #13173, Cabana Stripe wallpaper** and border—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **29.** *Designer:* Richard Lowell Neas, 157 E. 71 St., New York 10021. **30. Decorative hand-combed and glazed door frame,** bamboo color; **bamboo border,** #11778, cut out and placed together; Courtney Strie, #10584, pine—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **31.** *Designers:* Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830. **Tillery, #8CP239G01, wallpaper; Jennifer, #WCY652, border**—Hinson & Co. (T), 979 Third Ave., New York 10022. **32.** *Designer:* Tom Rose Designs, Black-Whale Antiques, Rattleberry Farm, Route 82, Hadlyme, CT 06439. **33.** *Designer:* Sue Westphal, Faience Inc., 120 Washington St., S. Norwalk, CT 06854. **French blue and white striped wall hand-painted** by Sheryl DiMauro, Monroe, CT. **Painted tiles**—Wirth Salander Studios, 98 Ponus Ave., Norwalk, CT 06850. **Avonite countertop**—Countertops Inc., Stamford, CT. **Sink fixtures**—Kitchen Association, S. Norwalk, CT 06854. **Imported English lace on windows and accessories**—Faience Inc. (R), 120 Washington St., S. Norwalk, CT 06854. Photographed at the Junior League of Greenwich Showhouse. **34. Allah Chair** by David Barrett—Circa David Barrett Limited, 232 E. 59 St., New York 10022. **Blue/white fabric,** #63062.01; **pink fabric,** #18174.00/32; **tassle fringe,** #90448/3; **bouillion fringe,** #90449/2—Brunschwig & Fils (T), 979 Third Ave., New York 10022. 35. *Designer:* Kathy T. Kostuk, Kathy T. Kostuk Interiors, 427 Hale St., Pride's Crossing, MA 01965. **Castle Howard Damask,** #6250.01, beige, cotton; **Ayange silk border,** #121890.00—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Velvet silk, #98621, on window seat; silk brocade, #1903, on pillow**—Scalamandre Silks Inc. (T), 950 Third Ave., New York 10022. **Hand-painted canvas**—M.J. Berries, Decorative Paint Specialists, 443 Albany St., Boston, MA 02118. **Gold metallic classic stripe wallpaper,** taffee matte—Tressarde Wallcoverings (T), 979 Third Ave., New York 10022. Photographed at Boston Junior League Decorator Showhouse. **36.** *Designers:* Elwyn Colby Ferris, Kathleen Smith Haley, Ferris/Haley Interior Design, 10931 Wickshire Way, Rockville, MD 20852. Design assistant: G. St. Michael. **Fulgrade, #AS-616-4, flow-**

(Continued on page 160)

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PRODUCT INFORMATION

Continued from page 158

ered cotton, color #4—Old World Weavers (T), 979 Third Ave., New York 10022. **Custom-woven lavender/silver fabric with silver lurex woven in,** #5-CC/1—Leni's Inc., Custom Textiles, 13 Boyd St., Watertown, MA 02172. **Wall combing**—Elizabeth Warnock, Warnock Studios (T), 3245 Nebraska Ave. N.W., Washington, DC 20016. **Custom-made acrylic bench**—Barry Richman, Richman Designs, 8952 Brookville Rd., Silver Springs, MD 20910. **Belgian linen** courtesy of the International Linen Promotion Commission; available through interior designers or contact commission for showroom—International Linen Promotion Commission, 200 Lexington Ave., New York 10016. Photograped at the Baltimore Showhouse. 37. *Designer:* Judy Hetzel, Cottages and Castles, 422 Longhill Rd. East, Briarcliff Manor, NY 10510. All painted by Judy Hetzel. **White lace, #10032040, on window**—Greeff Fabrics Inc., 150 Midland Ave., Port Chester, NY 10573-4946. **Table skirt fabric,** #6048-01—Boussac of France (T), 979 Third Ave., New York 10022. **White pillows**—The Sampler (R), 69 Wheeler Ave., Pleasantville, NY 10570. **Indian-print fabric on chair and other pillows**—Handblock (R), 487 Columbus Ave., New York 10024. **Rug**—ABC Carpet (R), 888 Broadway, New York 10011. Photographed at the Junior League of Greenwich Showhouse. **38-41. Victorian papier-mâché side chair,** c. 1840, #X04553, pair, $3,000; **Chinese export bamboo armchair,** #M05381, Regency period; pair, $20,000—Kentshire Galleries Ltd. (R, T), 37 E. 12 St., New York 10003. **Tufted-back upholstered armchair,** $499—Lord & Taylor (R), 424 Fifth Ave., New York 10018. **Havering stripe,** #7815, pink/white fabric, 100-percent cotton, 51 inches wide—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Twill: green fabric,** 55-percent cotton/45-percent polyester, leaf—Robert Allen Fabrics (T), 979 Third Ave., New York 10022. **Le Rosier, #32808/1, floral fabric,** glazed 100-percent cotton, 54 inches wide, 42-1/2-inch repeat—Clarence House (T), 979 Third Ave., New York 10022. **Papered antique screen,** c. 1860, English with Chinese influence, $2,500—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Summer wicker side table,** 18 by 23-1/4 inches high, jade/gray, $120—Zona (R), 97 Greene St., New York 10012. **Spectrawood Palette blue,** #SW 6, solid ash stained with designer tint, $3.25 per square foot—Tarkett Hardwood Division-North America, PO Box 300, Route 9, Riverview Rd., Johnson City, TN 37605-0300; sold at local Tarkett Hardwood Div. retailer. Painted boards by Pamela Margonelli washed with Pittsburgh flat acrylic paint: Star Sapphire, #3092; Blue Jay, #4090.

SHORTCUT TO STYLE

●*Page 76—Top:* **White urns,** pair, $1,500—Don Zornow/The American Wing (R), Main St., Bridgehampton, NY 11932. *Bottom:* **Plaid ruffled pillow sham,** standard size, poly/cotton blend, $25 each; **white envelope-style pillow sham with embroidered edge,** 20 by 20 inches, $25; all from the Crisp Country Charm collection—Springs Industries (M), 787 Seventh Ave., New York 10019; sold exclusively at J.C. Penney (R, MO), National Headquarters, Dallas, TX; 800-222-6161.

●*Page 77:* **Pair of 19th-c. iron armchairs with wood seats,** $1,800—Don Zornow/The American Wing (R), Main St., Bridgehampton, NY 11932. **Lace tablecloth,** $250; several available, prices vary—English Country Antiques (R), Old Country Road 39, North Highway, Southampton, NY 11968.

●*Pages 78 and 79:* **Sheets:** Crisp Country Charm collection by Mary Emmerling; plaid/striped reversible quilted comforter, poly fill, poly/cotton outer fabric: twin (shown) $60; full, $70; queen, $80; king, $90; striped ruffled bed skirt, poly/cotton blend: twin, $30; full, $35; queen, $40; king, $45; percale sheet sets, 180 thread count, poly/cotton blend, striped flat sheets and pillowcases with 6-inch satin hem, coordinated plaid piping; plaid fitted sheets, twin set, $29; full set, $49; queen set, $59; king set, $79; wallcoverings, curtains, chair cushions and bedskirt made from sheet sets; also available but not shown: plaid ruffled pinch pleat (curtains), sheer-on-[illegible] pair, $4 to $6 inches long, $45; 98 by 84 inches long, $50; catalog available—J.C. Penney (R,MO), National Headquarters, Dallas, TX; 800-222-6161. **Twig table,** $750—Don Zornow/The American Wing (R), Main St., Bridgehampton, NY 11932. **Antique pillow shams,** $95 each; **paintings:** pansies, $575, yellow flowers, $300—English Country Antiques (R), Old Country Road 39, North Highway, Southampton, NY 11968. **Whitewash,** $14.99 per gallon—Janovic/Plaza (R,T), 1150 Third Ave., New York 10021. **Sea-grass rug,** 6 by 9 feet, $39—ABC Carpet (R), 888 Broadway, New York 10003.

AN '80s HOUSE RAISING

●*Pages 80 and 81: Builder and restorationist:* The Weather Hill Restoration Company, PO Box 292, Waitsfield, VT 05673. *Architect:* Philetus H. Holt, Holt & Morgan Associates, 350 Alexander St., Princeton, NJ 08540. Contractor: ECH Construction Corporation, 84A Park Pl., PO Box 41, East Hampton, NY 11937. **Small building, used as garage**—The Barn People, Box 4, South Woodstock, VT 05071. Landscapers: Chris Becker Garden Design, PO Box 1632, Sag Harbor, New York 11963. Frank and Alison Barwick Wolters, Long Island Green, 55 Roses Grove Rd., Southampton, NY 11968; 8516-283-8057. **Upholstery**—Joseph's Interior Decorators, 823B North Highway, Southampton, NY 11968. Interior carpentry: David Boehm, 404 E. 14 St., New York 10009. Interior design: Holly Meier, 554 Bay Villas Ln., Naples, FL 33963; Mariette Himes Gomez, 241 E. 78 St., New York 10021.

●*Pages 82 and 83:* **Marbleized floor and paint treatments of staircase and molding ceiling**—Sue Connell-The Clayton Store, Southfield, MA 01259. **Silky Shantung, #1047/6, on sofa and wing chair,** Platinum—Grey Watkins Ltd. (T), 979 Third Ave., New York 10022. **Pillow fabrics:** Grain de Folie Vert Amande, #32197/37; Harlequin chintz, #32017/2-0, putty; Zerlina Check Printemps, #32249/2-0—Clarence House (T), 979 Third Ave., New York 10022. **Black shaped papier-mâché tray table with gold border,** England, c. 1830, on modern stand; **ship's decanter and stopper,** c. 1790, England; **Air twist wineglasses,** c. 1790, England—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Eighteenth-c. mahogany porringer-top table,** Rhode Island origin—Cora Ginsburg (R), 819 Madison Ave., New York 10021. **Neoclassical alabaster urn,** mid 19th c.—William Straus (R), 1435 Lexington Ave., New York 10128. **American brass andirons,** c. 1800; **English brass candlesticks on painted secretary,** c. 1750—Price Glover Inc. (R), 817-1/2 Madison Ave., New York 10021. **Throw on wing chair**—C & W Mercantile (R), Main St., Bridgehampton, NY 11932. **Magnifying glass, English horn and sterling**—Old Town Crossing (R), 82 Main St., Southampton, NY 11968. **Reproduction Windsor chairs,** custom order—Thos. K. Woodard American Antiques & Quilts (R), 835 Madison Ave., New York 10021.

●*Pages 84 and 85:* **Pewter mugs on wall shelf and mug next to bed**—Price Glover Inc. (R), 817-1/2 Madison Ave., New York 10021. **Jaspé pitcher, miniature tureen tankard on wall shelf; spongeware pitcher; reproduction Windsor chairs; polka-dot jaspé pitchers in guest room; pastel portrait of cat,** c. 1880; **quilts and coverlets, rug on kitchen floor:** Woodard Weave Pennsylvania Bars, #21A; **rug on master bedroom floor:** Woodard Weave Concord Street, #10—Thos. K. Woodard American Antiques & Quilts (R), 835 Madison Ave., New York 10021. **"The Packet Ship Emily"** by Jurgan Frederick Huge, watercolor on paper, American, dated 1838—Hirschl & Adler Folk (R), 851 Madison Ave., New York 10021. **Doll on chair** made by Jane Cather—Kathy Schoemer Antiques (R), Route 116 at Keeler Ln., North Salem, New York 10560. **Doll next to window** made by Jane Cather, PO Box 1073, Carmel Valley, CA 93924. **Small pillow**—The Pillowry (R), 19 E. 69 St., New York 10021. **Patio Stripe-rose, #5872, fabric on wing chair**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Pendleton Natural, HCW-311-AA-36, fabric on window-seat cushions; white linen/cotton,** HCW-300-AA-28; natural linen/cotton, HCW-300-AA-27, Seal Harbor; natural/white, HCW-336-39, Fisher's Island, white/beige, HCW-335-WA-39—Hinson & Co. (T), 979 Third Ave., New York 10022.

●*Page 87:* **Adilon, #JIM 32383/6 fabric**—Clarence House (T), 979 Third Ave., New York 10021. **Painted Indian baskets, custom coffee table,** Reading, #19D, **rug under coffee table:** Pennsylvania Bars, #1-A 6 hallway runner—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Fabrics for pillows:** Saint Tropez, #2227, blue green; Berry, #1200/316, pale green; Berry, #1200/100, white piping—Manuel Canovas (T), 979 Third Ave., New York 10022.

RETRO ROMANCE

●*Pages 88 and 89:* **Petronella fabric on sofa and wing chairs,** colorway: C, linen weight, 53-percent flax, 35-percent cotton, 12-percent nylon, 54 inches wide, $35 per yard—Liberty of London (R), 229 E. 69 St., New York 10022; 61 St. James Pl., Suburban Square, Ardmore, PA 19003; 3222 M St. N.W., Georgetown Park, Store #249, Washington, DC 20007; 845 N. Michigan Ave., Store #702, Water Tower, Chicago, IL 60611. **Yabat striped pillows and chair cushion fabric,** 100-percent cotton, #17/Bermuda, 54 inches wide, $24 per yard; call for nearest store—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016.

●*Pages 90 and 91:* **Indiantone white canvas on chair,** 54 inches wide, white, $5.50 per yard; write for nearest store—John Boyle Co. (M), 3 Westchester Ave., Elmsford, NY 10523. **Rivoli cushion and tablecloth fabric,** #65E4940, 54 inches wide, Colonial, $26 per yard, write for nearest store—Fabrics by Waverly (M), 79 Madison Ave., New York 10001. **White grape-leaf dishes and bowl; silver platter, napkins, beehive place card holders and napkin rings**—Leslie Allen At Home (R), 3 Kings Highway North, Westport, CT 06880.

●*Page 92—Top:* **French doors**—Morgan Products Ltd. (M), PO Box 2446, 601 Oregon St., Oshkosh, WI 54903-2446. **Down feather bed and down pillows**—Scandia Down Shops (R), Trumbull Shopping Center, 5065 Main St., Trumbull, CT 06611. *Bottom:* **Battenburg lace pillows**—Peacock Alley (M), 13720 Midway Rd., Suite 204, Dallas, TX 75244.

ENTERTAINING PLUS

●*Page 95:* **Hand-decorated plates**—Susan Leader (MO), PO Box 230 RD #1, Chester, VT 05143.

CUISINE OF THE SUN

●*Pages 98 and 99:* **Blue, white and yellow dinnerware from Portugal, blue woven-cotton napkin; white grape-embossed plate, deep rose Primrose Bordier tablecloth; pink, blue and yellow underliner plate**—Vanderbilt and Company (M), 142 Main St., St. Helena, CA 945574.

WINE AND GOOD SPIRITS

●*Page 100—Top left:* **Champagne Flute**—Pottery Barn (R), 117 E. 59 St., New York 10019. *Middle:* **Sommelier's Burgundy taster's glass**—Riedel (T), 24 Aero Rd., Bohemia, NY 11716.

TWO-CAREER BUNGALOW

Architect: R. Weldon Turner, Turner & Associates, 1925 San Jacinto, Dallas, TX 75201. Contractor: Jim Vreeland, 812 River Plaza Tower, 1701 River Run Rd., Fort Worth, TX 76107. Landscape Architect: Nathan Gaspard, 5421 Pershing Ave., Fort Worth, TX 76107.

●*Page 117:* **Windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56743. Custom French doors by contractor, Jim Vreeland.

●*Page 118:* **Black countertops**—Wilsonart (M), 600 General Bruce Dr., Temple, TX 76501. **Black and white floor tiles**—Kentile Floors (T), 979 Third Ave., New York 10022. **Custom cabinets** by contractor.

●*Page 120:* **Lipstick, #41162, striped fabric on couch, chair, ottoman**—Payne Fabrics (T), 979 Third Ave., New York 10022. **Coffee table, console table with glass top,** also available with oak, pine, limestone, marble; **candlesticks on mantel; bar stools**—Minton-Corley Collection (R, T), 2903 Shotts St., Fort Worth, TX 75107. **At Held picture**—Adams-Middleton Gallery, 3000 Maple Ave., Dallas, TX 75201. **Portuguese petit-point rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022.

●*Page 123:* **Tuilleries Ribbons fabric and wallcovering,** #P-620—Westgate Fabrics (M,T), 1000 Fountain Pkwy., Grand Prairie, TX 75050.

BEST SMALL HOUSE '88 RUNNERS-UP

●*Page 140:* Anderson/Schwartz Architects, 40 Hudson St., New York 10013; 212-608-0185. Orr & Taylor, 688 Orange St., New Haven, CT 06511; 203-777-3387.

●*Page 142:* Allan Wexler, 305 W. 20 St., New York 10011; 212-989-7975. Richard Sygar, 139 W. 19 St., New York 10011; 212-725-0160. Glen Fries Associates, 50 W. 17 St., New York 10011; 212-645-1363. ■

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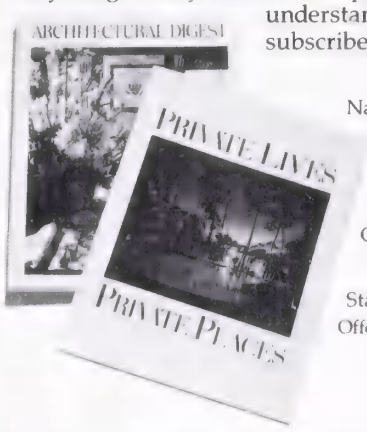
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1. FREE! Fun & Fashion Catalog for Pets. Order your FREE copy of "Pedigrees", the catalog for pets with personality. It's fun to read, fun to shop with hundreds of hard-to-find fashion, food, fantasy and functional items for the pet with character—personalized neck-wear, fashion apparel, beauty and grooming aids and much more. 44 page, full color catalog, **Free.**

WILLIAMS-SONOMA GRANDE CUISINE

WILLIAMS-SONOMA

A CATALOG FOR COOKS

2. WILLIAMS-SONOMA — A Catalog for Cooks. Discover what serious cooks have known for over thirty years. WILLIAMS-SONOMA offers the finest kitchenware, household articles and specialty foods. A one-year subscription to A Catalog for Cooks, (Sorry, U.S. addresses only), **$2.**

THE GAZEBO OF NEW YORK



3. QUILTS AND MORE QUILTS fill this brand new expanded 40-page catalog for 1988. Feast your eyes on America's largest selection of new, custom, and antique quilts, rag rugs, hooked rugs, braided rugs, appliqued and pieced pillows, folk art ceramics, antique wicker, and other unique hand crafted country things. A wonderful resource for interior designers, architects and other discriminating buyers seeking solutions to home decorating problems. Catalog **$4.50**



Hammacher Schlemmer

ESTABLISHED 1848



4. Hammacher Schlemmer has strived for over 140 years to offer the best, the only and the unexpected. In our new catalog you'll find the Vision-Protecting Television Monitor, the Only Automatic Bicycle Transmission and hundreds of other unusual things that can't be found elsewhere. One year subscription, **$2.**

GUMP'S
SINCE 1861

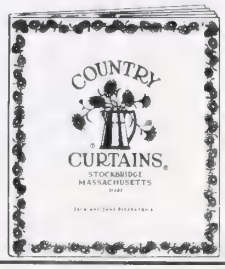
San Francisco's most extraordinary store!

5. For an abundant selection of holiday gifts with incomparable quality, image and style, send for the latest Gump's Gift Book. You'll find exciting fashions, exclusive jewelry and lamps that we design and make in our own workshops, elegant china and crystal from around the world, and much more. Each gift reflects the classic good taste and quality that unmistakably says "Gump's." A one-year, four-issue subscription is **$5.** Foreign issues are **$15** per year.

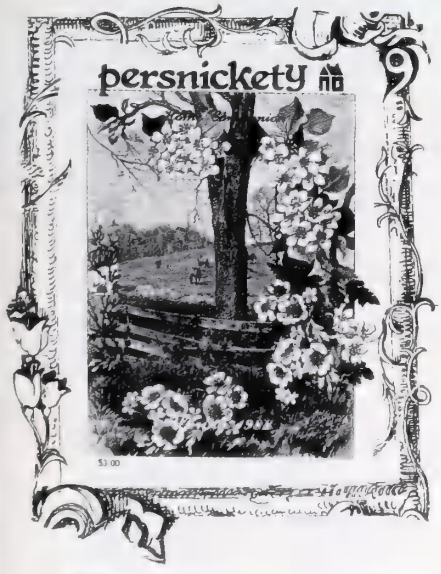
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6. COUNTRY CURTAINS. . . At The Red Lion Inn . . . Charming ruffles, fringe and lace trimmed curtains. Warm colors and cheerful prints. Also tab curtains, lined and insulated styles, balloons, jabots and festoons, bed ensembles, wooden rods, ruffled lace curtains and lace panels, woven lace curtains and bedding, pillows and other accessories for your home. Perfect with antiques, Victorian and 20th century furniture. Retail shops in Mass, Conn, New Hampshire, Rhode Island and New Jersey. SATISFACTION GUARANTEED. 56 page color catalog. **FREE**







7. PERSNICKETY is the complete "Home Companion" for traditional and country decorating. Bring the romantic look into your home with our fascinating collection of unique items, special window treatments, wallcoverings, matching fabrics and many hard to find accessories such as chandeliers, rugs and china. Enjoy finger shopping through our new color 40-page catalog, **$3.**

Saks Fifth Avenue

8. Saks Fifth Avenue. A year of Saks Fifth Avenue Folios . . . All there is of fashion, beauty, and gifts for the entire family and for the home . . . find it between the covers of Saks Fifth Avenue's Folios . . . For one year's subscription to our Folios, send **$5.**



CASHS® of IRELAND

9. Ireland's most elegant 64-page color catalog offers you *duty-free shopping.* Enjoy selections from Royal Doulton, Wedgwood, Lladro, Aynsley, Irish Dresden, Portmeirion, Limoges, Spode and Belleek. You'll find beautiful values in fashion, bone china place settings, porcelain figurines, jewelry and 16 pages of exquisite Waterford crystal. **$3.**

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HOUSE BEAUTIFUL's 1988 FALL & WINTER CATALOG COLLECTION

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TRIFLES

10. Trifles catalogues are bursting with imagination and bright, fresh ideas for Christmas. Frills and fine fashions. Soft silks and sparkling silver. Gold. Hand-painted pottery and delightful decoratives. Plus special values for you and your home. Receive a full year of catalogues and $5. off your first purchase, **$3.** (foreign subscriptions $10).

A Christmas catalogue so exclusive even Bloomingdale's doesn't carry it.



11. For just $3, you'll receive our spectacular 112-page Christmas Catalogue and a full year of fashion, home furnishings and gift catalogues. Plus, you'll get a $3 gift certificate as our holiday gift to you! **$3.**

Please allow 4-6 weeks for shipment.
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The White House

One of London's greatest shops

12. For over 80 years The White House has satisfied generations of the best families in the world. This beautiful catalogue brings the finest linens to your table, plus magnificent bed sets and towels, men's and women's fashions, luxurious lingerie and a selection of The White House's famous range of children's clothes, a collection of which is shown in New York twice a year. Catalogue price **$5.**

I.Magnin

13. Give yourself the pleasure of armchair shopping at the specialty store that has catered to California's finest families for more than a century. You'll find directional style, extraordinary panache and exceptional quality in the pages of the frequent catalogues that come directly to you, starting with the opulent 1988 Christmas edition. Great gift ideas for men, women, children, the home. One year subscription, **$5.**

WILL



MOSES

American Folk Artist
1967-1986

14. Send today for your three year subscription to the Will Moses color catalog of lithographs, prints and cards. You are sure to be pleased with this fine selection from one of Americas leading artist. **$3.**

SGF

SAVINGS ON GIFTS AND FURNISHINGS



15. SGF brings you a world of luxury, always on sale. Find terrific savings on quality merchandise—from housewares, furniture and dinnerware to women's apparel and more—many from famous companies! Enjoy a 5-month extended payment plan on credit card orders of $200 up. For a year of catalogues, send **$3.** (foreign subscriptions $10).

IN HOME

A Spiegel Specialty Catalog

16. The Fall edition of In Home from Spiegel has arrived. All the elements you need to create a very personal style for your home. Everything from sophisticated furniture design to practical and high-tech appliances. Not to mention unique handcrafted accents. 52 pages. Catalog charge is applicable to any purchase. Send **$2.**

Spiegel

FOR YOU

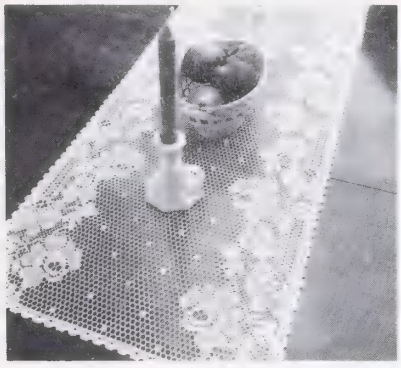
FROM SPIEGEL

A Spiegel Specialty Catalog

17. Get the Fall FOR YOU from Spiegel™ catalog. 64 pages of perfectly proportioned full-figured fashion from C'est Simone, SSG for Catherine Lover, Outlander+ and our own FOR YOU from Spiegel™. Sizes 14W to 24W career and weekend wear, lingerie, shoes, belts . . . the works. Catalog charge is applicable to any purchase. Send **$2.**

Spiegel

Rue de France



18. Importers of beautiful lace in traditional French Country designs. Offered as fabric by the yard or fashioned into cafe curtains, tiebacks, flat panels, door curtains, bed and table linens, pillows and more! Many styles and designs. Recall the romance of a time gone by. Send for 32-page color catalog, Holiday Decorating Issue. **$2.**

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Glorafilia

needlepoint



19. Glorafilia is England's leading needlework catalog - the new enlarged American edition is bursting with stunning needlepoint and embroidery kits both for traditional and contemporary pictures, cushions, footstools, cross stitch rugs, Victorian stuffed animals and floral carpets - all in mouth-watering shades. Catalog also includes the British Museum Collection and gorgeous exclusive accessories to delight all lovers of needlework. **$3.**

Crate&Barrel

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20. One year of the most interesting cook-ware, glassware, tableware, bedding, and accessories in the world. One year of the newest products for contemporary lifestyles.
One year of the Crate and Barrel catalogues you've probably been hearing about for just **$2.**



JAPAN COLLECTION

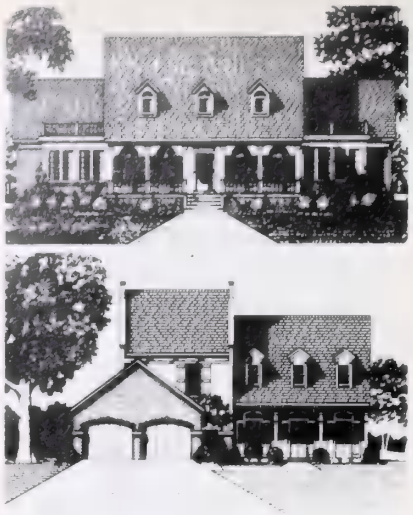
21. Discover the magic of Japan in the JAPAN COLLECTION from the RONIN GALLERY, which has the largest collection of fine Japanese art in the United States. This is a unique 48 page full color catalogue of rare 17th - 20th century woodblock prints, crafts netsuke, imari, posters, cards, books and other unusual gift & decorating ideas from Japan. For holiday catalog, send **$5.**

HOUSE BEAUTIFUL • 1988 FALL & WINTER CATALOG COLLECTION



MUSEUM OF FINE ARTS, BOSTON

22. Discover the MUSEUM OF FINE ARTS, BOSTON by mail. Send for the Museum's new catalog and explore 96 full-color pages of unique gifts, reproduced from our renowned collections. You'll find jewelry, scarves, sculptures, glassware, posters, books, Christmas cards, children's educational games, and more. For a year's subscription to our catalog, send **$1.**



☐ *Portfolio of Home Designs*

23. 3 magazines containing more than 175 unique & beautiful home plans, many illustrated in color. Working drawings available for each plan. Portfolio, **$16.**

BRELAND & FARMER DESIGNERS, Inc.™

BANANA REPUBLIC
MILL VALLEY CALIFORNIA

24. Our Fall 1988 catalogue features worldly natural-fiber clothing for men and women: distinctive cotton shirts, handknit sweaters, comfortable trousers and skirts, travel-worthy knits, dashing leathers, smart accoutrements. Also: A journal of American rail-trails; practical travel tips; solid sartorial information. Please send **$1.**

BANANA REPUBLIC
TRAVEL & SAFARI CLOTHING CO.

Shop the World by Mail

25. CATALOGS AND MERCHANDISE FROM AROUND THE WORLD. A fabulous collection of catalogs from 25 countries AND, for the first time, a selection of wonderful merchandise from some of your favorite catalogers. Purchase china, crystal, clothing, handcrafts, jewelry, linens, perfumes, etc. at considerable savings direct from over 100 factories and gift shops in Canada, Europe, the Orient. Color catalog $

AnnTaylor

26. Our award-winning catalog offers classic fashion for the contemporary, sophisticated woman. We feature our Ann Taylor Studio collection as well as other prominent designers and a selection of shoes by Joan & David. We invite you to subscribe to our Ann Taylor catalog and enjoy the understated elegance we present to you each Spring, Summer, Fall and Holiday season. A full year's subscription: Domestic **$4.** International **$10.**

conran's
HOME FURNISHINGS CATALOG



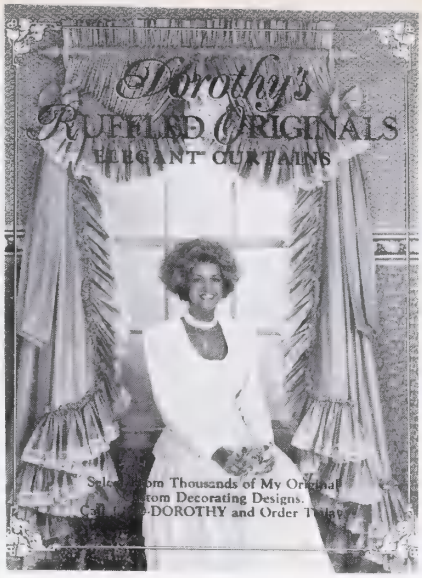
27. Our quarterly catalog features dollar stretching basics, striking city style and fresh country furnishings, lighting and accessories for every room in the house. One year's subscription, **$2.**

LUXURY

GRAND FINALE

FOR LESS

28. The Grand Finale catalogues bring you luxury for less with savings of up to 70% on quality merchandise from Towle, Wedgwood, Martex, Pierre Cardin and others. Save on housewares, furniture, dinnerware, women's apparel and jewelry. Satisfaction guaranteed. Receive $5 off your first purchase with a one-year subscription, **$3.** (foreign subscription $10).



29. A brand new 1988 Catalog from Dorothy's Ruffled Originals, Inc! Over 300 full color photos of Dorothy's custom and ready made curtains and accessories shown in room settings. Hundreds of original ruffled, tailored, and balloon style designs for every room in your home. Swatch card with over 60 fabrics. Value-packed 80-page catalog, **$4.**

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THE SPECIALTY STORE

30. Welcome to the world of Bullock's Wilshire. For sixty years Southern California's unique women's specialty store. A Bullock's Wilshire catalogue is your passport to exceptional personalized service. Our merchandise is carefully selected for its fine statement of style and quality - always with you in mind. One year subscription, **$5.**

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31. The armchair-shopper's favorite for over 50 years. Full-color catalog features hundreds of gifts and gadgets for special friends and every member of your family. You'll find toys, stationery, holiday decorations, personalized products of all kinds, housewares and decorating accessories—many under $5 — all guaranteed to please. Excellent value, reliable service Catalog is FREE.

Miles Kimball
Oshkosh

RENOVATOR'S SUPPLY®

Manufacturer & Importer
of Fine Hardware, Plumbing & Lighting

32. BUILDING, REMODELING OR REDECORATING?-We offer fine reproductions — Colonial, Shaker, Victorian, Art Deco, Cottage, — in materials of outstanding quality: brass, wrought iron, oak, and pine. Built to last by our own New England craftsman: lighting & plumbing fixtures, door, window & cabinet hardware, wood and iron accessories. Catalog **$3.**



33. Bring the classicly beautiful charm of designs with an English country flavor into your home with Laura Ashley by Post. Subscribe and enjoy two lush and colourful home furnishings catalogues, fashion catalogues for every season of the year and our festive Christmas 1988 Gift Catalogue. Subscription refundable with your first purchase. Send **$5.**

LAURA ASHLEY BY POST

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PLEASANT COMPANY

PRESENTS
THE AMERICAN GIRLS COLLECTION

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34. Introducing a unique collection designed especially for girls ages 6 - 11. Beautiful books, lovable dolls with clothes and accessories, plus exquisite girls' clothing. All created exclusively for The American Girls Collection. Available only from Pleasant Company. Send for the full-color catalogue that tells a story. **FREE.**

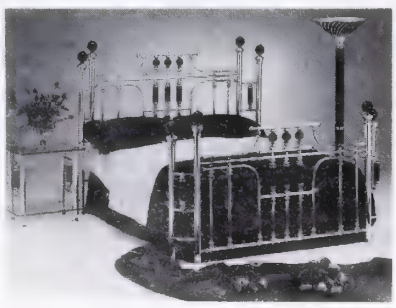
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BOOKS • DOLLS • DRESSES
& OTHER DELIGHTS

Neiman-Marcus

35. All your holiday fantasies come to life in the new 1988 Neiman Marcus Christmas Book. Over 100 colorful pages of uncommon fashions. Extravagant baubles. Fanciful delights for those who discriminate. And, of course another outrageous "His & Hers" Gift. (We can't say yet . . . you'll have to see for yourself!) Shop conveniently, too, with one call to our 24-hour toll-free number and charge everything to your NM credit card or the American Express card. Order your copy now! Fee is applicable to your first credit purchase from the Christmas Book. **$5.**

BRASS BEDS DIRECT



36. Now you can combine dream with reality. The dream of quality plus the most idealistic prices. Invite our heirloom brass beds for a private showing in the comfort of your own home. Then relax and enjoy the great selection of styles. Many styles but only ONE quality . . . the finest. Prices begin at $369. We have 19 years of experience to back our quality guarantee. Catalog $2.



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37. We carry ALL MAJOR lines of Rattan and Wicker furniture at up to 45% DISCOUNT!! Henry Link, Typhoon, Venture, Oasian, Pacific Rattan, Clark Casual, Pinnacle, Whitecraft, Ayers, Palecek, Vogue, Classic Rattan, Wickersmith, and many others. Make a selection from our beautiful new Victorian lines to the latest in contemporary. Catalog **$4.**

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▪ Tear out or copy the order form on page 178. As you review this outstanding catalog collection, check off those that suit your fancy. Then mail in the completed form. To place your order in a hurry, just call our toll-free number and charge your selections to your credit card.

▪ Keep a copy of your order. Your catalogs should arrive in 6-8 weeks. If you have a problem, write **HOUSE BEAUTIFUL, Box 1705, Sandusky, OH 44870**, Attn: Customer Service. Or call (419) 626-0623 ext., 262. Have the copy of your order handy.

▪ Do a good deed and order a set of catalogs for a friend or relative. You'll help them breeze through their holiday shopping list!

▪ Make a note to look for the Spring and Summer Catalog Collection coming in the March 1989 issue. You'll continue to enjoy the luxury of unharried, unhurried shopping at home.

BULLOCK & JONES

SINCE 1853

38. Shop BULLOCK & JONES, famous for 135 years of uncompromising quality, through its award-winning catalog. Choose from fall's finest men's sportswear, clothing, furnishings, and accessories - all characterized by timeless design, superb materials, and superlative manufacture. And now, a special collection for women, available only through our catalog. **$3.**

HORCHOW

39. This Christmas, select gifts as unique as the individuals on your gift list from The Horchow Collection Christmas catalogues. Indulge in fine furnishings. Unique collectibles. Elegant dinnerware. Impeccable linens. Sophisticated fashions. The best of everything. Catalog charge is refundable with first purchase. For a year's subscription, send **$5.** (foreign subscriptions $10).

POTTERY BARN

40. A world of elegant, affordable home furnishings and accessories that give expression to your sense of personal style. A one-year subscription, (Sorry, U.S. addresses, only), **$2.**

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Trimingham's BERMUDA

SINCE 1842

41. *Trimingham's of Bermuda.* All the best from Bermuda's oldest and finest specialty store can now be bought by post. Select from traditional gifts from around the world—English china, Irish crystal, Indian madras, Scottish woollens, Italian fashions & hand-painted ceramics and unique Bermudiana. *First edition* - 32 pages, send **$2.**

FIRST EDITION



BALLARD DESIGNS

42. BALLARD DESIGNS . . . a unique collection featuring decorative items including distinctive table bases, unusual chairs, trompe l'oeil designs, garden statuary, lamps, sconces and many more outstanding ideas for your home. Catalog **$2.**

PROBABLY THE MOST EXCITING FURNITURE STORES IN THIS WORLD

ROCHE BOBOIS PARIS

43. Let Roche-Bobois be your inspiration. Our exclusive leather and fabric lounges, marble tables, bedroom sets and wall units are featured in a variety of settings. Our extra large, full color catalog, **$10.**

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AUBREY™
ORGANICS



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THE SAN FRANCISCO MUSIC BOX COMPANY

45. Hundreds of delightful musical gifts. Everything from the whimsical to the unique collectible, elegant jewelry boxes, plush teddy bears and Christmas ornaments. Many may be personalized with the tune of your choice from over 300 titles. **$2.**

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"They Who Laugh, Last!"

46. New, fun catalog with over 500 lighthearted gifts that lift the spirit and tickle the funnybone. You'll find dozens of delightful surprises you never knew existed, many under $10. Your gifts of wit and whimsy, merriment and mirth will be long remembered, and so will you. Your purchase is accompanied by our promise of fast, convenient service. Under our unconditional guarantee, we'll arrange to have any return picked up at your address. So add glee and gaiety to your holiday shopping and giving. Send for your Lighter Side catalog today. **$1.**

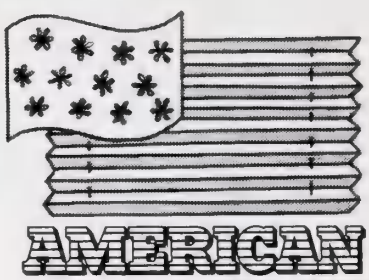


SHAW FURNITURE GALLERIES
RANDLEMAN, N. C. 27317

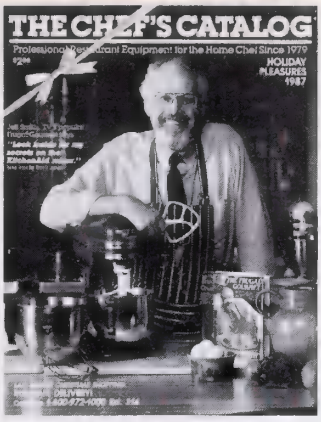
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SHOP·AT·HOME
$
COUPON BOOK
™

48. Hundreds of dollars in money saving coupons from the best in mail order catalogues. Includes over 100 companies-apparel, home furnishings, gourmet food, gifts and more! This is the largest and only Coupon Book dedicated to home shopping - A well organized and easy to use method of saving money on your purchases. Satisfaction guaranteed or your money promptly refunded. **$8.**



49. The American Blind & Wallpaper Factory has made interior decorating easier than ever! Dress your windows in the latest fashions: 1" mini, vertical and wood blinds custom-made by America's best manufacturers — in the comfort of your own home. The most popular colors and materials — all available at factory-to-you prices of up to 75% off retail! Send for our special decorating kit that includes our easy measuring instructions along with samples and prices of our products. Kit only **$1.**



Cook like a pro with the finest kitchenware

50. Discover the professional quality cooking equipment used by great chefs. Full color 52-page catalogs feature over 1,001 fabulous finds from the four corners of the world. The most unique gourmet kitchenware catalog anywhere! Satisfaction guaranteed. Act now and receive our Christmas catalog! Year's subscription, (includes $5 gift certificate), **$3.**

CHEF'S CATALOG

Downs

ENGRAVERS AND STATIONERS

OF BALTIMORE

SINCE 1835

51. SAVE 1/2 THE COST ON YOUR OWN CUSTOM-MADE ENGRAVED STATIONERY DIE. The master craftsmen at Downs will create your personal fully engraved stationery on Crane's 100% cotton fiber papers. Be confident that your messages are carried on elegant, socially correct stationery. Examples of die styles & papers; (credited to order) **$2.**

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A must for every catalogue shopper.

52. Discover wonderful catalogs from factories and shops in France, Great Britain, Ireland, Germany, Scandinavia, Japan, Hong Kong, Mexico, more. Buy direct and save on crystal, china, clothing, jewelry, gifts, antiques, collectibles, art, toys, carpets and many unique products not available in the USA. Catalog charge refundable with first order. Beautiful color book **$3.**

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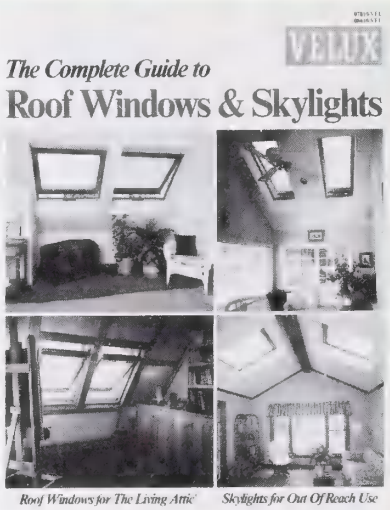
Herend

53. Herend Porcelain. The finest collection of porcelain in the world presents its full-color, 84 page catalog featuring hand-painted dinnerware and tabletop accessories. **$5.**

Available for the first time in America is the new, hard cover book entitled "Herend, The Art of Hungarian Porcelain." This unique book traces Herend's long, exciting history in celebration of its 160th anniversary. **$28.**

PRAIRIE EDGE

54. Prairie Edge: Exclusive handcrafted Plains Indian art, artifacts and jewelry including mounted buffalo skulls - shields - painted elk, deer & buffalo robes - dance sticks - axes - lances - knives - bow & arrow set - shirts - doll - rattles - ceremonial pipes - bone jewelry - silver jewelry and many more unusual items. Many southwestern type designs. Catalog, **$2.** Outside U.S.A., **$5.**



VELUX-the world leader in roof windows and skylights.

55. *UNBEATABLE QUALITY* - The world leader in roof windows and skylights shows you how to create a dramatic interior with VELUX roof windows and skylights. Experience, quality, and value. "The Complete Guide to Roof Windows and Skylights" provides a wealth of information to consumers, architects, and building professionals. VELUX-AMERICA INC. **Free.**

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56. Unique Note Cards from **Posh Papers** are personalized in handwritten calligraphy and delightfully appliqued with colored felt, lace, ribbon, feathers, flowers, rhinestones and sequins. Choose your favorites from an enchanting assortment of 24 styles, all fashionably boxed 8 cards and envelopes to a set. Ideal as thank you's, place cards, holiday gifts or as exciting invitations that promise a party no one will want to miss. Catalog price is credited to first order. **$1.**

Posh Papers



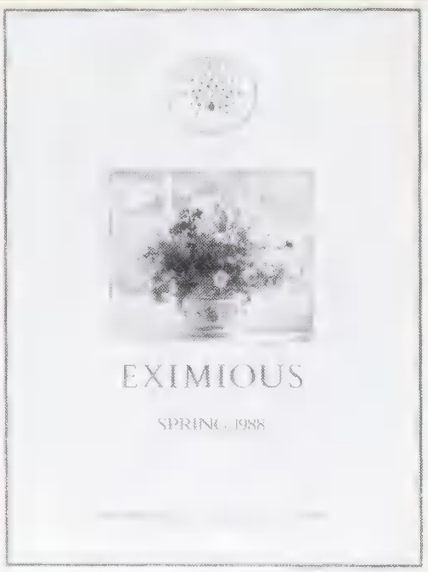
57. Enjoy working with one of Americas foremost designers of country and traditional furnishings. The LILLIAN AUGUST COLLECTION™ is now offering exquisite home fashions and accessories, including handcrafted quilts, bedspreads, curtains, crafts, and children's clothing. Designs coordinate with "Patchworks and Patterns" (Victorian Edition) and "Farmington" wallcoverings (Millbrook). Free custom order decorating service. Catalog **$3.**

LILLIAN AUGUST
COLLECTION™
HOME FASHIONS & APPAREL

HOLIDAY
GIFTS FOR HOME AND GARDEN™



58. DAVID KAY CATALOG FOR HOME & GARDEN. Step into the only catalogue to feature such a large grouping of gifts and gardening aids for indoor and outdoor living. Create your own world of beauty or follow our gift-selection recommendations. Each season features decorative ideas for entertaining and home furnishings, celebrating nature on every page. Accessorize indoor plants, tables and outdoor garden or path. Many holiday gift ideas. One-year subscription. **$2.**



59. Eximious. Personalized and monogrammed products from England. Use your own photograph to create a theme on enamel boxes, placemats or pillows. Other selections include luxury leather, quality glassware, exquisite decorative objects, accessories for desk, bar and travel. Collectors will find unique flowers, inkwells and more. A truly unique presentation. **$2.**

W.M. Green & Company
of North Carolina
Exceptional Gifts & Accessories By Mail

60. W.M. Green & Company of North Carolina invites you to join in our celebration of the fall and holiday seasons. Our expanded 64-page collection includes festive holiday decorations and collectibles, charming folk-art reproductions, handmade jewelry, elegant garden sculptures and timeless traditional accent pieces. You'll find a selection of unique and exceptional handcrafted gifts and home accessories to make all this fall and holiday's special occasions memorable celebrations! **$2.**



WORLD WIDE GAMES

61. Challenge your family with the world's most popular and enduring games! From the exotic to time-honored favorites, you'll discover action and skill games that every age can share. Each is authentically crafted of solid hardwoods with beautiful hand-rubbed finishes. Unique full-color catalog, **$2.**



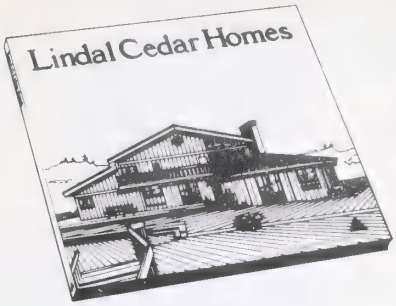
FREE EDDIE BAUER CATALOG

62. America's premier outdoor outfitter since 1920 now offers exciting natural fiber sportswear and active apparel, legendary Bauer down outerwear, footwear, luggage and unique gifts—all the best on the market and backed by our lifetime, Unconditional Guarantee. Best of all, when you write today, it's all yours **Free.**

Boehm



63. The famous Van Gogh painting inspired the creation of this magnificent Boehm Blue Iris. It is one of 40 museum quality porcelain sculptures in our colorful new catalog of birds, flowers and animals. Shop at home for this rare and distinctive collection of world-class porcelain gifts. Color catalog **$3.**



64. LINDAL CEDAR HOMES - Contemporary ideas for kitchen, bath, and the entire cedar home, showcased in the new Lindal Cedar Homes Planbook. Get 200 pages of beautiful color photographs, 90 custom plans, design tips and full details on insulation and solar too. Draw your own custom home using the unique planning grids provided. Planbook, **$10.** Video also available, **$19.95.**

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The Museum of Modern Art

New York

65. The best in contemporary design for personal or business gifts. Many items are represented in the Museum's Design Collection. Selection includes furniture, lamps, table-top, travel and desk-top accessories, housewares, tools, toys, jewelry, puzzles, books, cards, calendars and posters . . . some produced exclusively for the Museum. **$3.**



66. Let **Holst, Inc.,** help make your shopping exciting, within the comfort of your home. Our Christmas Catalog is filled with country gift ideas. Special sections are devoted to hand crafted weather vanes, unique country items. fascinating windmills, colorful prints and posters. . .plus much more. Color catalog features gifts for your entire family and special friends. Peruse at your leisure, then order easily by mail. Catalog charge is refundable with first order. Send **$2.**



67. ROMANTIC BAVARIAN LINEN & LACE CURTAINS . . . Imported exclusively by **Linen & Lace.** Cottage curtains by the yard - Featuring the look of Grandmother's hand crocheted lace. Machine wash, ready to hang! Personalized European pillow shams; blanket cover embellished with battenberg & embroidery; Austrian linens; lace window pictures; "Gute Nacht" (Good Night) pillow and more. Catalog charge refundable with first order. New color catalog **$2.**

Linen & Lace

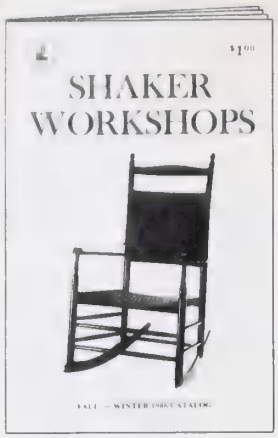
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68. Timeless beauty for your home: Canopies and accessories by Laura Copenhaver. Authentic colonial designs. Handcrafted workmanship. The finest natural materials. These are the qualities that give Laura Copenhaver canopies their timeless beauty and value. Our full-color catalog describes all our handmade canopies, coverlets, curtains, rugs and furniture. Laura Copenhaver Industries, since 1916. **$2.**

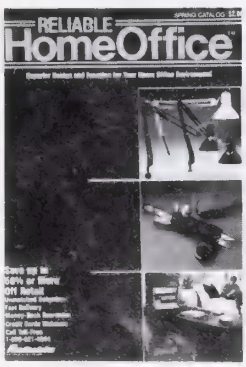
Laura Copenhaver Industries, Inc.



69. An exciting collection of reproduction Shaker rockers, dining chairs, tables, beds and other furniture. Available in kits or custom finished. All exemplify the simplicity & versatile beauty of Shaker design. Also featured: Shaker baskets, oval boxes, pegs, pegboard, dolls, needlework kits & miniature furniture. Large selection of replacement chair tape. Satisfaction guaranteed. 48-page color catalog $**1.**



70. Decorate with your personal creations. Our beautiful Fall color catalog has over 600 original sewing craft patterns: Country, Unique Crafts, Critters, Xmas, Boutique, Paper Cutting, Dolls, Cookie Cutters, No-Sew, Folk Art, Wood, Seasonal and Gift Ideas. Money back guarantee on catalog and products. For an order from our catalog we give you a 2 year subscription. Catalog: **$2.**



Home office products with style-savings-and a $5 rebate

71. For all the "business" you do at home, here's a huge selection of office products designed especially to fit your space and decor — all at savings up to 50% off retail prices! 38-page catalog includes a $5 rebate certificate for your first order. One year subscription, **$2.**

Sabel Designs

72. Yes we do windows! Sabel Designs prides itself on offering a unique shop-at-home decorating service by mail.

We carry the most famous name brands of window blinds and draperies. Our catalog includes prices and samples from Louver Drape, Del Mar, Graber, Levelor, Bali, and Kirsch. We offer the latest in verticals, micros, pleated shades, Duettes, skylights, and archtops.

Take advantage of our window treatment expertise and order our brochure today. **$2.**

Hempole COLLECTION
SANTA CLAUS SHOPS HEMPOLE'S

73. Do your holiday with style! Hempole's invite you to make seasonal magic with their exclusive collection of gifts, home accessories, fashion, jewelry, collectables, a tempting selection of epicurean delights, and, of course, Hempole's traditional collection of exclusives from the world's most renowned sources. You'll find the style is definitely Hempole. One year subscription **$4.**

Scandia Down Shops®

Come feel the Scandia difference.™

74. Scandia Down® brings European luxury to America—create the bedroom of your dreams with our "PERSPECTIVES"© and "THE SCANDIA DIFFERENCE"® catalogs. Both, **$5.**

VICTORIA'S SECRET

London



75. Enjoy the luxury of shopping directly from home with Victoria's Secret Catalogue. Our international collection encompasses lingerie and fashion for the most discerning tastes. One year **$5.**

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Marble Arch 1988 - the catalogue of tomorrow's quality antiques.

76. Previously available only to the country's top interior designers, MARBLE ARCH offers you a collection of extremely unusual and very elegant accessories for your home.

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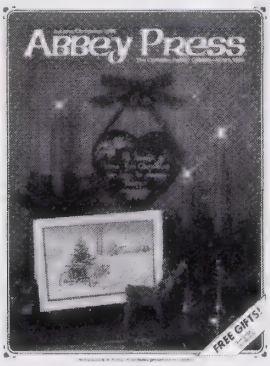
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77. Toys To Grow On. We've filled our colorful holiday catalog with over 300 toys & games that encourage children to explore and create. Look inside and you're sure to find the perfect gift for all the kids in your life . . . from infants to pre-teens. One year's subscription. **$2.**



78. COUNTRY MANOR showcases a collection of classic country items from the Blue Ridge Mountains. Virginia basketry, renowned decoy carvings, casual country fashions, children's gifts, dinnerware, folk art, Christmas ornaments and accessories, local pottery, and much, much more fill 48 pages of color photographs and beautiful line drawings. **$2.**



79. Enjoy browsing through our 36-pg., full-color family catalog featuring hundreds of holiday gifts! You'll find thoughtful, heartwarming suggestions for youngsters, family, and friends at affordable prices. Our personalized items, Christmas cards and gifts reflect pride in faith, heritage and home. At Abbey Press, quality and service go hand in hand. **Free.**

HOUSE BEAUTIFUL

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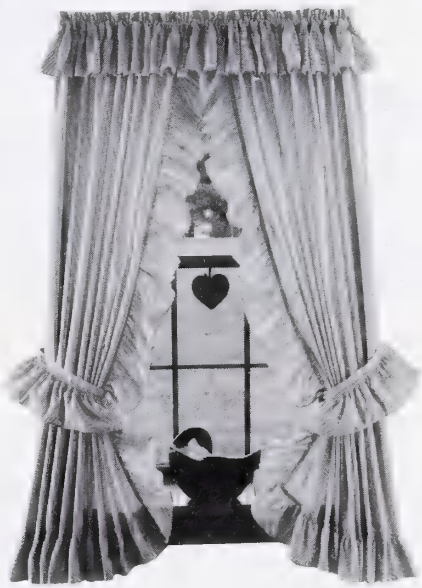
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Sleeping Beauty. Delicate fishnet canopy is custom-tied using hand-tied double thread. Choose pure or creamy white in five traditional designs. All are pre-shrunk. Double or Twin $180; Queen $200; King $225. Furnish exact measurements. Knotted bedspreads available. Visa, MasterCard welcome. Literature $1. Virginia Goodwin, Rte. 2, Box 770, HB889, Boone, NC Tel.: 704-264-7704



Exquisite and Enduring. From Germany comes an unusual 8" oval vase of full lead crystal, mouthblown and handcut as in centuries past. See how the grey cut motif adds depth and interest to the design. Regularly $125. Pre-holiday priced at $49.95 plus $6 shipping. Quantities are limited. (We thought you should know from the start). Thurber's, 2158 Plainfield Pike, CHE 988, Cranston, RI 02921. Call 1-800-848-7237

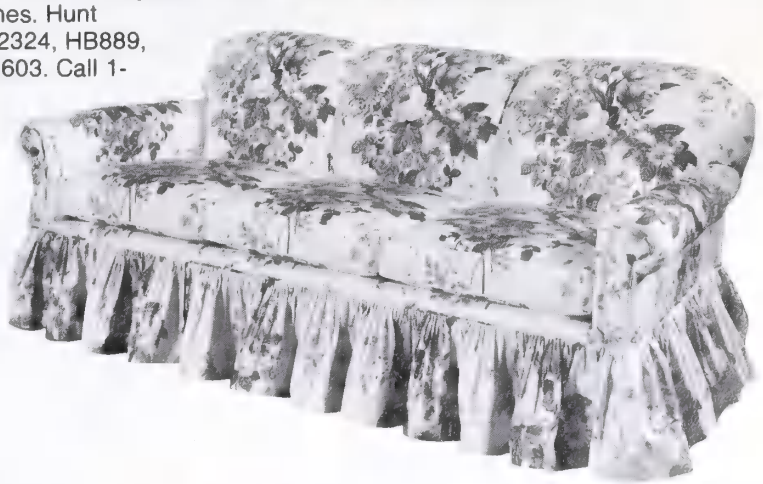


Pencil Stripes Freshened With Ruffles are perky and pretty. These Oxford curtains in brown, blue or red stripes on white are 60% cotton/40% poly. 92"w. per pr. Lengths: 45", $36 pr.; 54", $39; 63", $43; 72", $47; 81", $50; 90", $53. Tiebacks included. Add $6 postage per order. Free 56 page color catalog. Country Curtains, Dept. 5078, Stockbridge, MA 01262

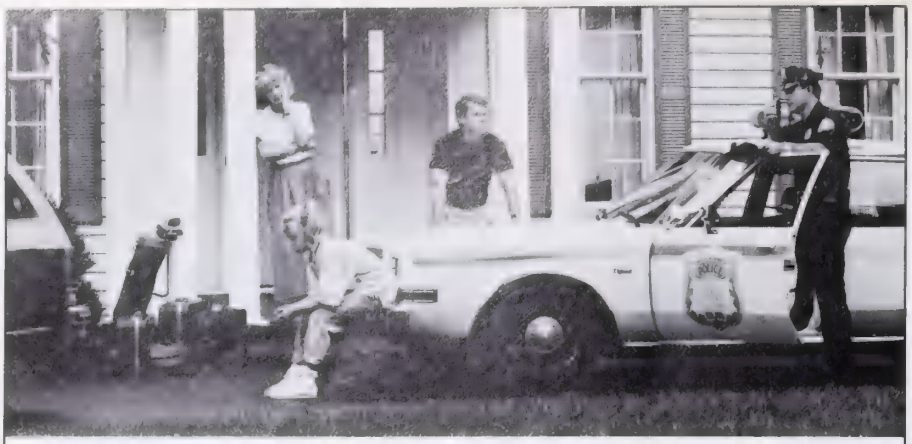


"Pink Kite". Get carried away with P. Buckley Moss' limited edition offset lithographic reproduction, 24" x 13½", $130. Forty page full color catalog illustrates 200 offset prints, original lithographs, silkscreens and etchings by this noted artist. Send $10 to The Moss Portfolio, 1055 Thomas Jefferson St., NW, Dept. E, Washington, DC 20007

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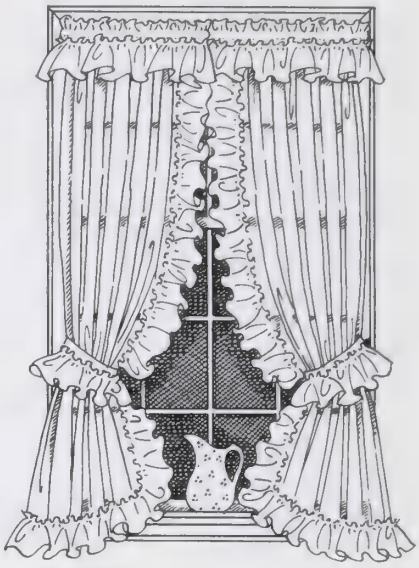
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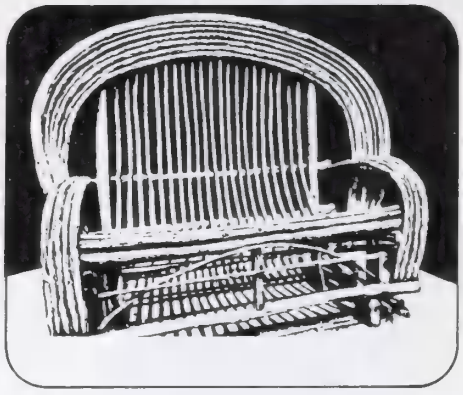
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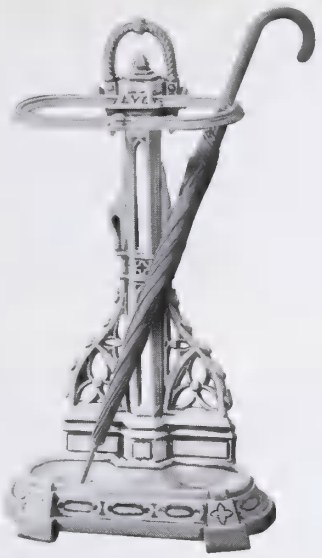


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Beautiful Finds



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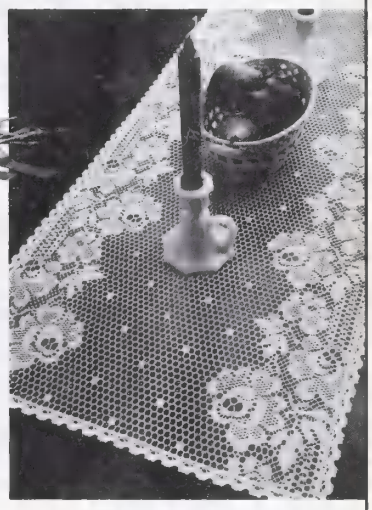
Beautiful lace curtains, pillows and decorating ideas for your home from Rue de France. Send $2 for our 32 page color catalog.



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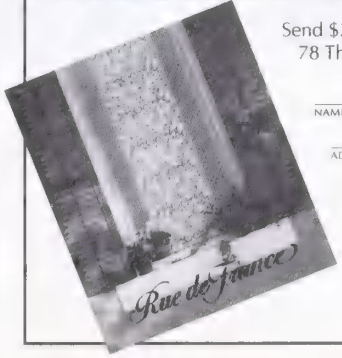
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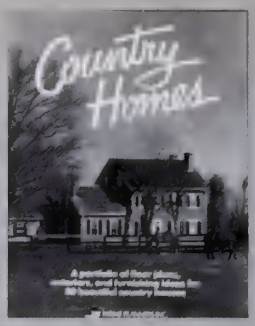
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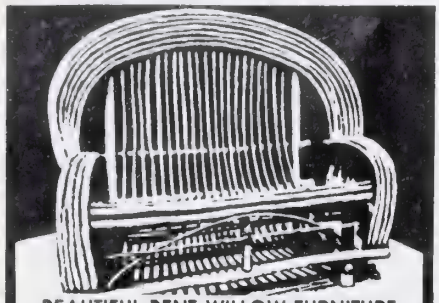
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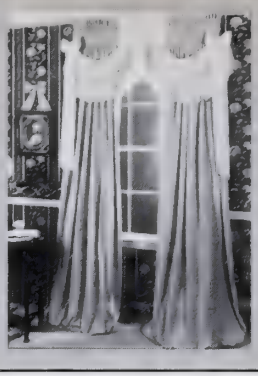
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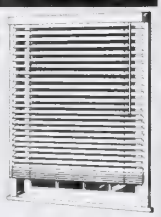
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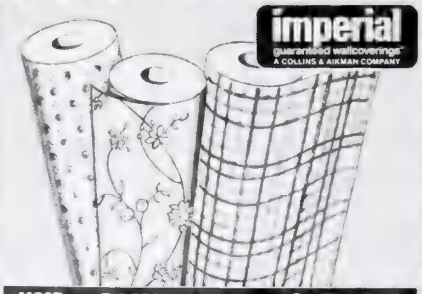
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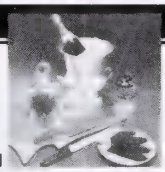
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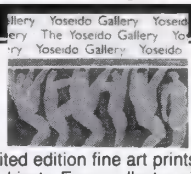
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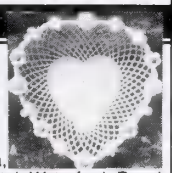
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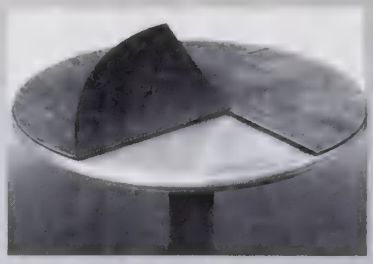
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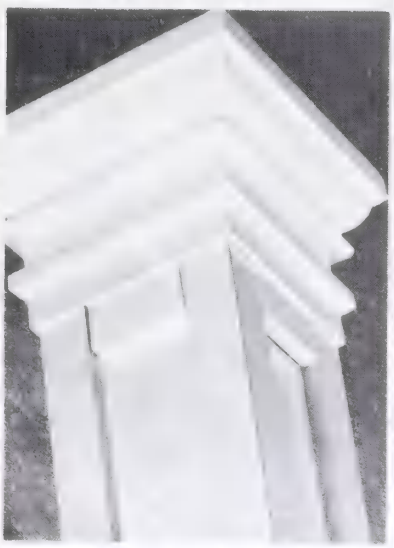
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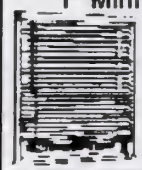
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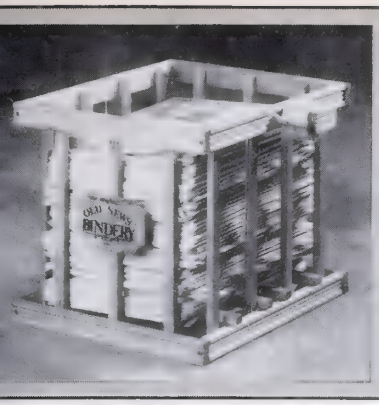
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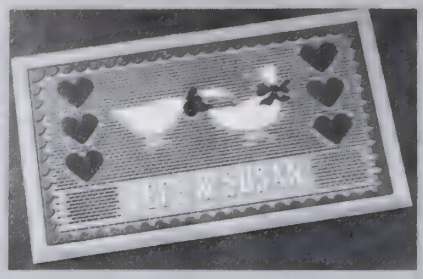
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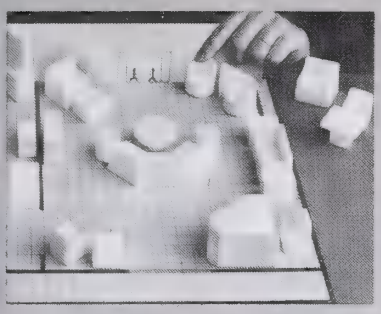
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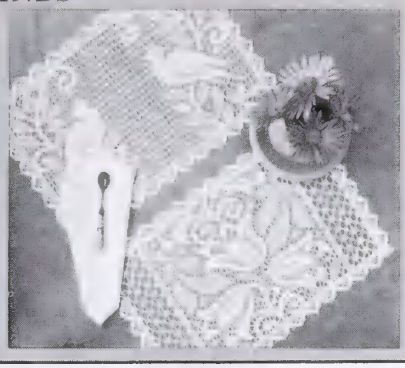
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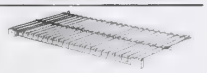
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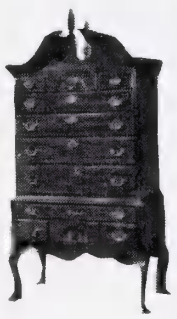
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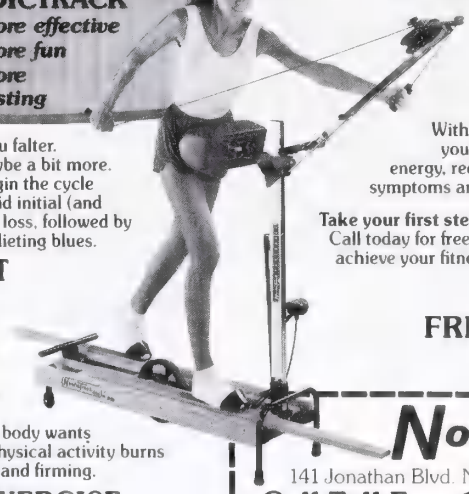
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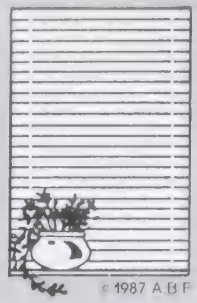
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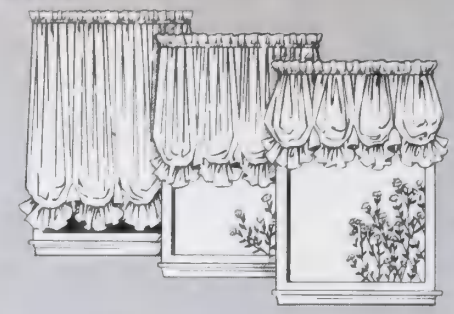
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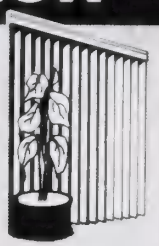
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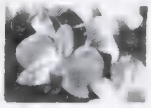


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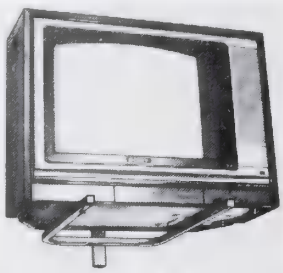
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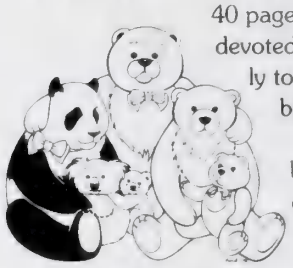
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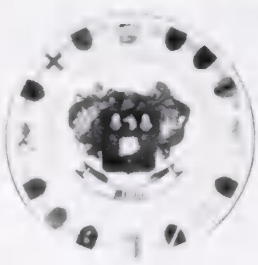
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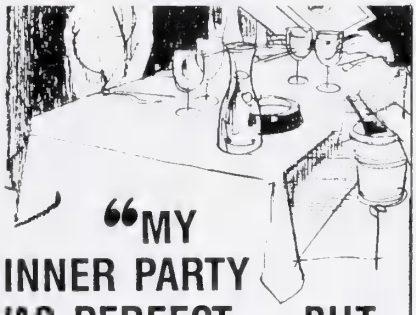
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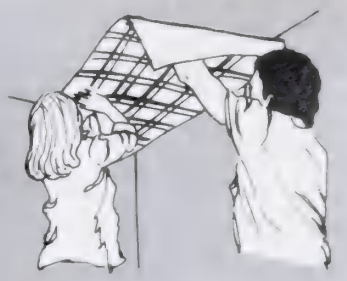
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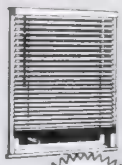
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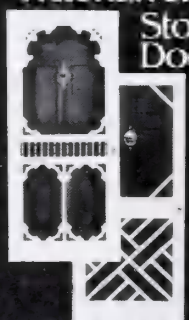
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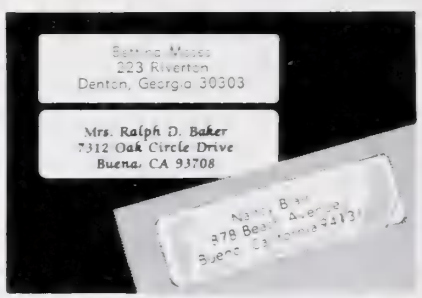


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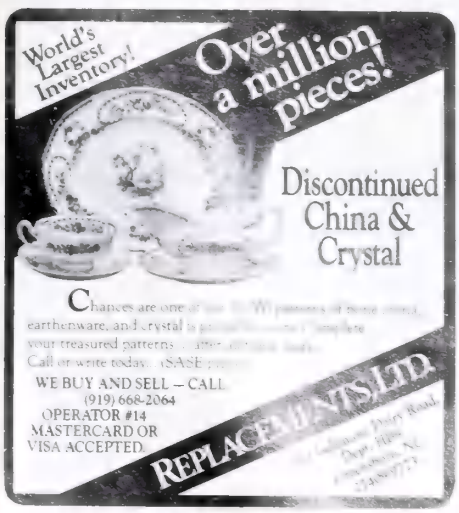
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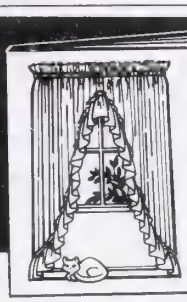
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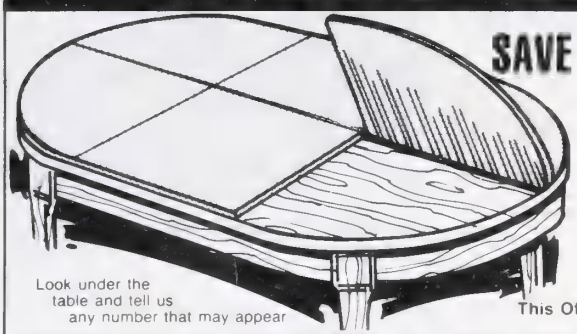
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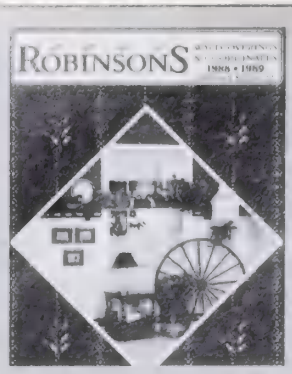
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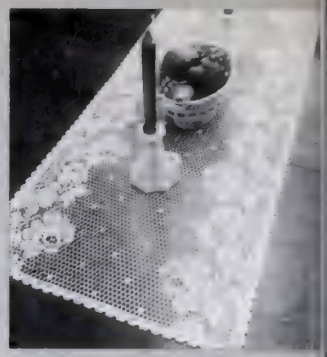
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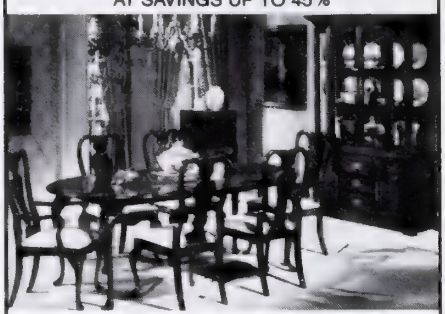
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **I have been looking for a pair of candlesticks like these. They stand about 16 inches tall and are made of porcelain with colorful decorations. I first saw them in a museum restoration of an 18th-century room. Where could I find a similar pair?**

—Mrs. A.J.P., Modesto, Calif.



The figures seem to be Chinese export porcelains, made about 1780. Designs of this type were made in China primarily for the European market. They were sent by ship from the Orient to Europe and America. Dinner sets were the most common type of Chinese export ware, but many other decorative pieces were also made. The designers either had little understanding of the appearance of European animals and people or an unusual sense of humor. Figures were made in the shape of elephants, Foo dogs or people holding urns. Tureens were shaped like imaginary bulls' heads, ducks, hawks and mice. The designers even made cat-shaped urinals and whimsical water buffalo figures. Candlesticks were also used as burners for joss sticks, a favorite type of incense. All figural Chinese export pieces are rare and expensive. You should contact antiques auction galleries or major dealers of early porcelains. Be prepared to pay $5,000 to $25,000 for something similar. A really fine example that can be traced to an important original owner could be even more expensive.

☐ **My green and amber iridescent vase is 10 inches high. It is signed with a small scratched name, "Loetz Austria." How old is it?**

—M.W., Portsmouth, Va.



Johann Loetz was making glass in Bohemia, Czechoslovakia, in 1840. After his death the company was directed by his widow and, later, by his grandson. The company made glass signed "Loetz, Vienna" about 1900. Your iridescent vase is typical of the type of glass made by the firm. It was handmade in the most modern shapes of the day. Free-form vases in gold or blue iridescent glass were popular. It has been suggested that the Loetz glass exhibited at the 1889 Paris International Exhibition was one of the inspirations for Louis Comfort Tiffany's golden iridescent glass. Your vase is worth about $750.

☐ **This chest has a hinged lid that slides up to show four decanters and 15 glasses. When was liquor served in this manner? The chest is made of a mahoganylike wood and is inlaid with brass and tortoiseshell. The bottles and glasses are decorated in gold. There is a lock, but I do not have the key. What value should I assign to the chest for insurance?**

—R.D., West Salem, Ohio



You have a tantalus. It is a special type of storage and serving unit for liquor that was popular from about 1830 to the early 20th century. It was named for King Tantalus, a figure in Greek mythology who was punished in the underworld by having food and water forever just beyond his reach. The tantalus was kept in view of the servants but was always locked to keep the liquor safe. The shape of the box and the decoration suggest that yours was made in the late 19th century. It was probably made in France or England. A competent locksmith could make a key for your tantalus if you wish to lock it. It should be insured under a fine arts policy for about $1,500.

☐ **Where was this piece made? How old is it? What is it worth? It is made of faded oak and seems very old.**

—Mrs. C.R.W., Sanford, Maine



What is now almost always called a hutch cupboard was originally known as an open cupboard or open dresser. A practical kitchen or dining room piece that had storage and a handy shelf, the form was first used in the early 1700s. This type of piece was popular in England, Ireland and Wales, and many oak examples were made there. The well-to-do displayed pewter on the shelves. There are several clues to the age of your hutch cupboard. The brass handles are in a style that was popular in the 1760s. The pillarlike trim at the sides and the construction of the doors also suggest the mid 18th century. In America open cupboards were seldom made of oak. They usually had exposed hinges and rarely had brass hardware. A large cupboard that is not overly restored sells for about $2,500.■

WHERE TO FIND IT

A NETWORK OF GIFTED GLASS ARTISANS USE SKILL AND HANDS-ON TRADITION TO RESTORE BROKEN TREASURES

By SYLVIA SUNDERLIN

Glass mending needs the hands of experts. A crystal goblet with a chipped edge can be ground down to a uniformly smooth surface by anyone who can operate an emery wheel. But major repairs to fractured glass or delicate crystal require craftsmen with the knowledge of glass properties necessary to understand repair procedures. An expert knows how to put a broken antique bowl back together or how to reshape a badly chipped cut-glass vase by recutting. Experienced glass handlers can also replace missing prisms in chandeliers or fit handmade glass liners to antique silver salts, mustard pots and sugar baskets.

Antique Restoration by Wiebold, 413 Terrace Pl., Terrace Park, OH 45174; 513-831-2541—Glass restoration is one of many conservation services offered by this firm. Conservators here mend and waterproof broken vessels of clear or opaque glass. They grind away chips from stemware and decorative glass (with the exception of cut glass with sawtooth edges) and repair candelabra and chandeliers. A firm specialty is the manufacture and repair of convex glass lenses for both large and miniature Victorian picture frames. Write for a free brochure.

Ray Errett, 281 Chestnut St., Corning, NY 14830; 607-962-6026—Mr. Errett restores glass figurines, sculptural crystal and cut glass. His extensive work at the Corning Museum of Glass qualifies him as an expert in restoring Steuben glass. To have glass repaired, send a letter of inquiry describing the details of damage, along with a photo, and a stamped return envelope.

Gem Monogram Cut Glass Corp., 628 Broadway, New York 10012; 212-674-8960—This well-known firm restores all kinds of glass articles, including candelabra and chandeliers, and does everything from replacing prisms and other missing parts to making new chandeliers to match or replace antique models. This is one of the few sources for blue glass liners for antique silver salts and other containers. Write or call before sending an article needing major repairs.



Using a glass pin and a polymer, experts at Rosine Green Associates restored the base and stem of this goblet, which once belonged to John Quincy Adams.

Rosine Green Associates, Inc., 45 Bartlett Crescent, Brookline, MA 02146; 617-277-8368—A staff of highly trained conservators here does two types of glass repairs—grinding, where necessary, to restore chipped stemware and other fine crystal, and rebuilding. In the second process, fractured glass is built up with a polymer that helps make seams less visible in even colored or decorated glass. Where needed, transparent glass stem supports can also be inserted. For a repair estimate, send your broken article along with a list of the number of pieces enclosed.

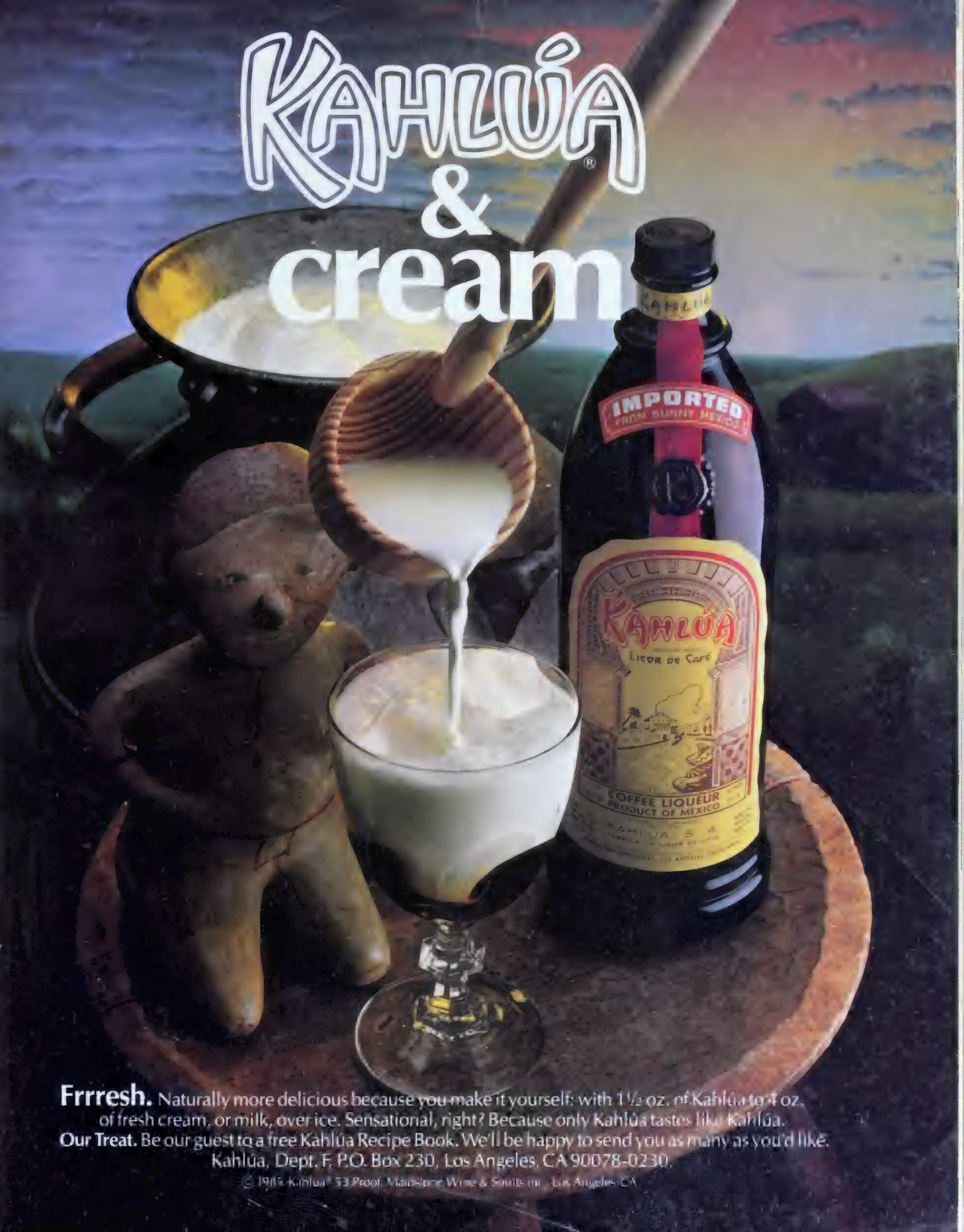
Iorio Glass Shop, S. Main Extension, PO Box 304, Flemington, NJ 08822; 201-782-5311—One of the nation's oldest glass firms, this firm does custom glassblowing, and makes new articles as well as replacement parts for damaged pieces. Glass handlers here also specialize in repairing and reshaping antique cut glass and cutting and engraving new crystal with new designs or obsolete patterns. For a repair estimate, send broken article along with a stamped return envelope. Expect a delay. Intricate repairs require careful study and plenty of time.

Luigi Crystal, 7332 Frankford Ave., Philadelphia, PA 19136; 215-338-2978—Glass shades for period lamps—such as tulip or hurricane lamps—are the specialty. Prisms of all sizes and cuts are available for replacing those in lamps and chandeliers. To match a specific type of prism, send a well-wrapped sample along with a stamped return envelope for availability and price. A catalog with prices is $1.

The Shay O'Brien Crystal Glass Workshop, 295 Blake St., #19, New Haven, CT 08515; 203-397-8578—Mr. O'Brien restores antique crystal cut glass—and even recuts teeth to restore damaged patterns. He also makes fine reproductions and cuts new patterns on crystal blanks. He prefers telephone inquiries to discuss repairs or custom orders. Allow ample time for completion of work.

Pairpoint Glassworks, 851 Sandwich Rd., Sagamore, MA 02561; 617-888-2344—In its 150th year this historic glassworks continues to produce to specification fine ornamental lead crystal table pieces, such as vases, candlesticks and paperweights. A brochure will be sent on request. ■

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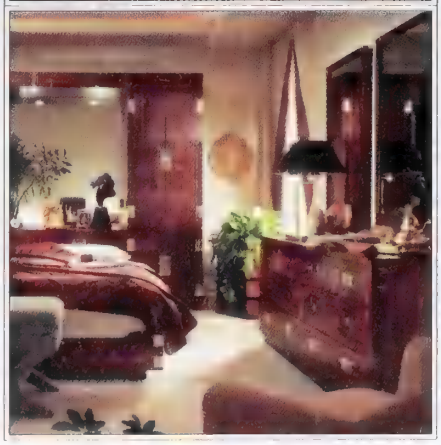
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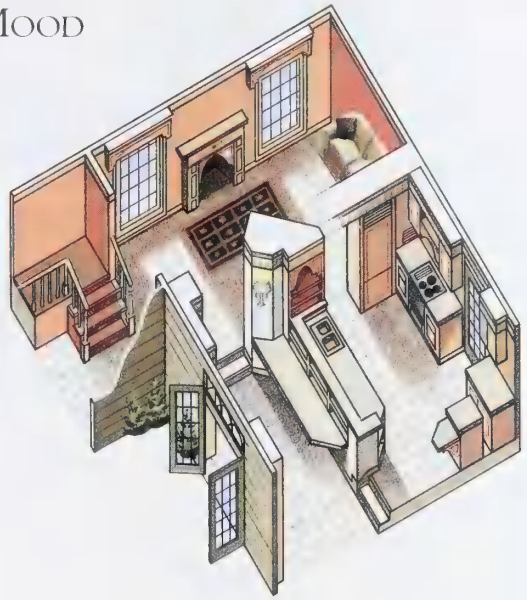
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COVER PHOTOGRAPH:
A graphic Sawtooth quilt pattern inspired the fabric on this wing chair from The Lane Co.'s new Shaker Country Collection. On the floor, large-scale diamonds—white-stained ones alternating with natural pine—form another bold pattern. See more of this room and the new Shaker collection on pages 106–111. Blue-painted table and miniature twig chairs, Main Street Cellar Antiques. Photograph, David Frazier.



92 Brave New Mix



98 Paradise Regained



106 Updated Shaker

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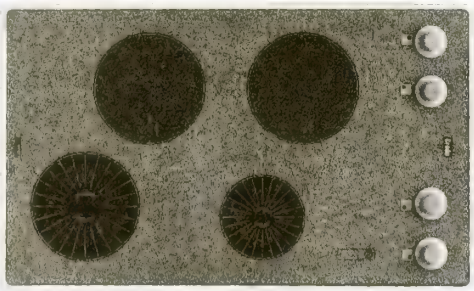
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THINKING ALOUD

"WHEN I FIRST STEPPED INTO A SHOWHOUSE, I FELT LIKE DOROTHY IN THE EMERALD CITY. I TRY TO GET THAT MAGIC INTO EACH PHOTO."



BILLY CUNNINGHAM

Each spring, one of our most valued staff members is someone I just catch glimpses of—decorating editor Carolyn Englefield. She rounds up rooms for our annual showhouse contest. What's it like to visit the best rooms in America? Here she tells you.

—JoANN BARWICK, EDITOR

One day last May I caught a 6 A.M. plane from New York and flew to Birmingham, Ala. Ten hours later I was on my way to Charleston, S.C. Counting all the connecting flights, I was in the air eight times in one day. What was I up to? Photographing rooms for our fourth annual showhouse contest. (For the 10 winners chosen by editors JoAnn Barwick and Margaret Kennedy and by this year's judges—Mario Buatta, Juan Montoya, Stanley Barrows, Bunny Williams and Richard Knapple—see page 83.)

Last year, more than a hundred showhouses were on display across the country, and House Beautiful covered 71 of them. We do this to tap into some of the most inventive decorating today.

I've worked at House Beautiful six years and have been to dozens of showhouses, but they never lose their magic. I still remember my first vividly. I had just been hired by the magazine as an editorial assistant and had never heard of a decorator showhouse. One day when I was walking down Fifth Avenue, I saw a sign for the Kips Bay Boys' Club Decorator Show House and decided to see what it was all about. (I now know, of course, that this is one of the most prestigious showhouses in the country.) Once inside, I felt like a child in a fairy tale, Dorothy in the Emerald City, Cinderella at the ball. I remember thinking, What a terrific way to find out what designers are up to. And I still do.

For designers, showhouses are a rare marriage of art and advertising, a way to strut their stuff plus a means of attracting potential clients. (They're also how designers volunteer their talents to worthy charities, of course.) In room after room, designers play with new forms and ideas, pleasing no client but themselves. And the results often make design headlines. By covering showhouses all across the country—from San Francisco to Southampton—we make sure you get the latest news.

But reporting on showhouses isn't just a matter of showing up and snapping pictures. An editor always "scouts" a showhouse first. When I'm scouting, what catches my eye is what might work for you, our readers: a new approach to country style, for instance, or a knockout dressing for an ordinary bay window. Recently, I came across a chair slipcover with buttons all the way down the back—what a witty takeoff on fashion. (We sometimes scoop up delicious details like that to save for later.) Back at the office, a group of editors will review the scouting snapshots. Finally, an editor and a photographer are dispatched for the formal "shoot."

But our work doesn't stop there. Anyone who has watched me at a photo session knows I do whatever it takes to get you the best picture. I climb all over a room looking for the most revealing camera angle. If part of the room needs some help, I may work with the designer to make last-minute changes. Maybe we'll rearrange the furniture to show you a more comfortable seating plan. Or drape a quilt over a sofa—an easy way to add a jolt of color to a room or soften a hard edge. I might remove a few potted plants from a shelf and substitute blue-and-white porcelains, to encourage you to display your own collections.

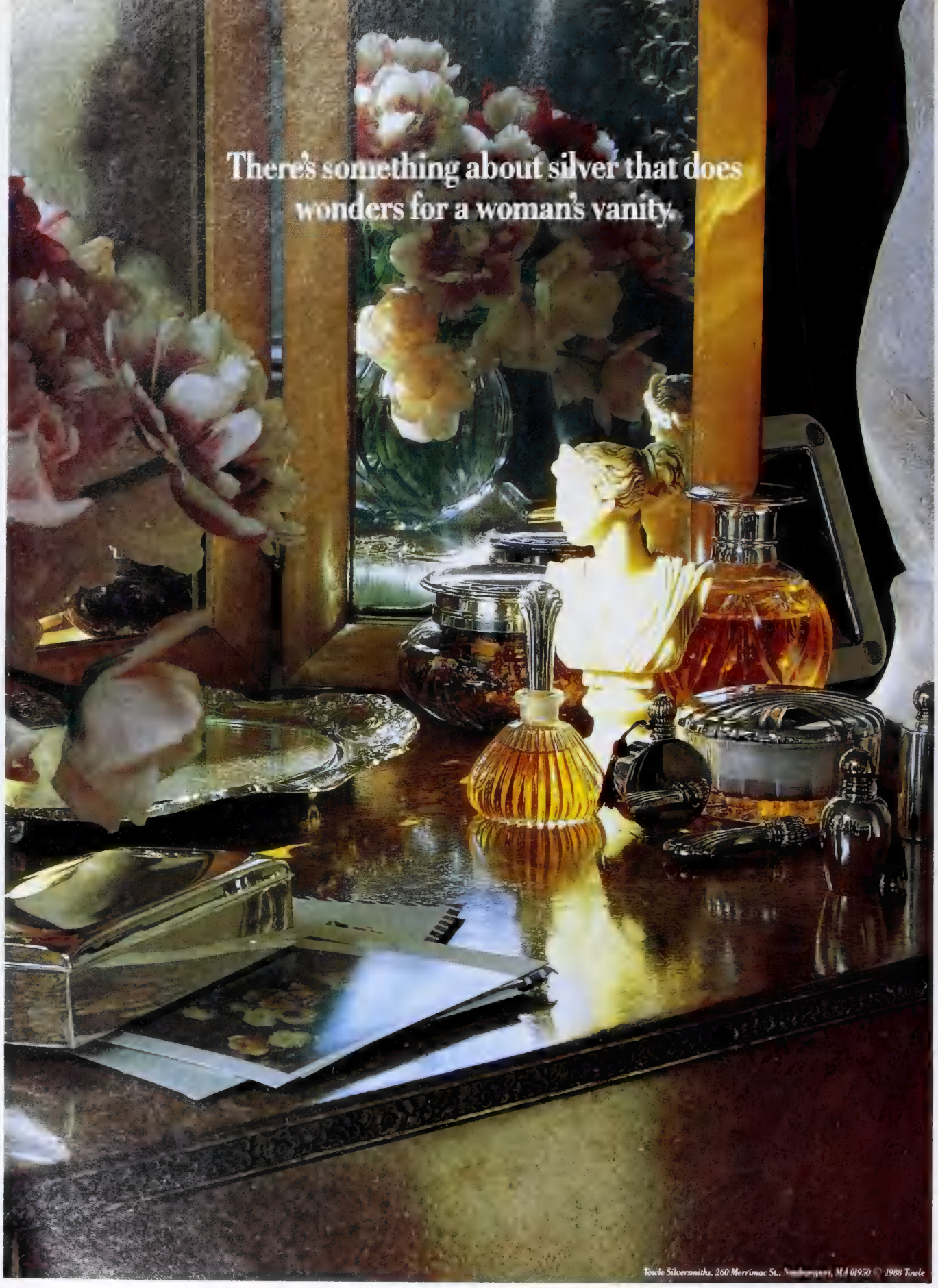
Over the years, showhouses have taught me lots—that a room need not be perfect to make me look twice, that no one wants a look-but-don't-touch home. Most of all, I've learned what a valuable resource they can be. Every year, as we review the current crop of possible winners along with our judges, I remember the magic I felt when I first saw a Kips Bay showhouse. And I try to get that magic into every photograph, so it can translate into ideas for your rooms. ■

Carolyn Englefield

CAROLYN ENGLEFIELD
Decorating Editor



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STYLE BEAT



PAUL YANDOLI

▲ BREAKING THE TRADE BARRIER

In design circles, Anne Mullin Segerson is known as a maverick. She's made a business of bridging the gap between the trade and the retail furnishings market. It all began in 1984 with a Greenwich, Conn., shop where she offered designer fabrics, antiques, exclusive accessories and her own custom designs (including the wing chair above, $1,075). After a terrific response, she quickly branched out with shops in Boston and Washington, D.C., and is now Brunschwig & Fils's biggest account. Segerson's philosophy: "People want to be *involved*." They don't, she thinks, want to turn their home entirely over to a decorator, but they do need guidance. So every one of her shops is staffed with trained designers who can help with anything from a window treatment to a whole living room. Anne Mullin Interiors: 289 Greenwich Ave., Greenwich, CT 06830; 216 Newbury St., Boston, MA 02116; 1206 30 St. N.W., Washington, DC 20037.

▼ WICKER WHIZ

Pine may be divine, but country maven Raymond Waites decided to go honey-colored wood one better with his new wicker collection for O'Asian Designs Inc. "I love the 1890s shapes, but I wanted a new texture," says the rule-breaking founder of Gear Inc. His new wicker works include tables, chairs, an armoire, a vanity and this handsome daybed ($1,312.50). It's dressed with Petit Point Sampler linens from Cannon Royal Family.



JEFF McNAMARA

▼ HOT SPOUTS

The newest fruits and vegetables of Barbara Eigen's imagination are a trio of fanciful teapots, $75 each. "I love teapots and didn't feel I should buy a pot when I could make one," says the celebrated ceramicist. Off she went to market, looking for the perfect produce to turn into cantaloupe, fennel and squash servers. At Bergdorf Goodman.



ELIZABETH HATHON



◀ COWBOYS AND INDIANS

This year, the influential Fall Antiques Show (Oct. 20 to 23 in NYC) has settled on a western theme, with decor by Ralph Lauren and a pioneering exhibit, "Treasures of Necessity: Folk Art of the Westward Movement," co-curated by the Museum of American Folk Art. Among the collectibles to scoop up: a tooled-leather suitcase ($350) and wool Pendleton and cotton Beacon blankets ($150 and up) with Indian motifs from Kelter-Malcé Antiques; a beaded Plateau bag ($550), Navajo rugs ($500 and up), a cactus quilt ($2,750) and a Conestoga wagon doorstop ($165) from Susan Parrish. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION

ELIZABETH HATHON

DESIGN WISE

GEORGE BENNETT



◀ TRUST IN TUSCAN

"Cooking is like love," says Chef Pino Luongo of NYC's hot Il Cantinori and the new Sapore di Mare *(left)* in the Hamptons. "There are no rules," he says. "Everything should be done with feeling." Luongo believes so strongly in trusting your instincts that his new cookbook/memoir, *A Tuscan in the Kitchen* (Crown, $23), lists ingredients but not quantities. "If you make a mistake in tablespoons, it won't hurt you," says Luongo. Americans, he feels, should add their own personality to his Tuscan classics, which include robust fish, game and pasta dishes plus a heart-warming Florentine pot roast (shown here—for how-to, see recipe section). Il Cantinori, 32 E. 10 St., New York 10003; Sapore di Mare, Montauk Highway, Wainscott, NY 11975.

▶ LATTICE'S NEW STATUS

As gardening madness grows to a feverish pitch, lattice is coming indoors and creating a splash in the fall fabric and wallpaper markets. We'll be bringing you a full report in an upcoming issue, but here's a sneak preview: Laura Ashley's new Sweet Pea paper ($25 a roll). Look for it at the four new Laura Ashley Home stores that are opening in Ridgewood, N.J., Chase, Md., Dalla[illegible] and Alexandria, Va.





▶ CLASSIC ACTS

Antiques? Guess again. These two furniture finds are new from the High Point market. We love Mark Hampton's reproduction Victorian slipper chair ($1,074, Hickory Chair Co.) because it's diminutively scaled and oh-so-comfortable. And Niermann Weeks Co.'s Adam-style tole planter ($1,420) is an upstanding way to showcase flowers and plants.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



▲ PILLOW TALK

At last, there's a store devoted to decorating with sheets. At Sheridan, the Australian import with six outlets just opened across the U.S., you can buy sheets, shams *and* 100-inch-wide fabric by the yard *plus* ready-made balloon shades, curtains and valances to match. ▶

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ENGLISH STYLE GETS PARED DOWN AT BRITAIN'S FIRST MAJOR SHOWHOUSE





LONDON'S LATEST

Last June, 21,000 Londoners—including a fair sprinkling of royalty—queued up to get into Chelsea Old Town Hall. Why? The stage, the auditorium and the anterooms of this very functional public building had been transformed into a showcase for London's top decorating talents. For the first time ever, Britain had mounted a large-scale **American-style decorator showhouse**—and the reviews sent oohs and ahs through the decorating world. What took the Brits so long? Always low-key, they've long viewed decorators as "bad form," just a bit too self-conscious. That conservatism was still apparent in the 22 showhouse rooms, where both modernism and theatricism were scarce. What prevailed instead was **judicious attention to comfort and livability**—the essence of English style. For example, Ian G. Shaw, faced with a hallway, added a **gothic book**case and a **cozy sitting area** *(top left)*. "Too often we neglect the spaces between important rooms," he says. Anthony Paine decided on **splendor in the bath** *(above)*. The luxurious tone comes from rich materials—marble and woods—as well as deliberately quiet colors. One of the most talked about rooms: Sudeley Design Ltd.'s bedroom, with **furniture reproduced from Lady Ashcombe's ancestral home,** Sudeley Castle. A post-show benefit: American shop owners fell in love with the Gothic chest, bookcase and curtained "campaign closet" and arranged to carry the Sudeley line. **The next British Interior Design Exhibition:** May 25 to June 18, 1989. ■





Clockwise from top left: Fool-the-eye Gothic: Ian Shaw's fiberglass bookcase and window pelmet. Lady Ashcombe's royal repros clutter together in inimitable English country style. Biedermeier takes a bath, courtesy of Anthony Paine.

MICHAEL DUNNE

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Editor CLAIRE WHITCOMB

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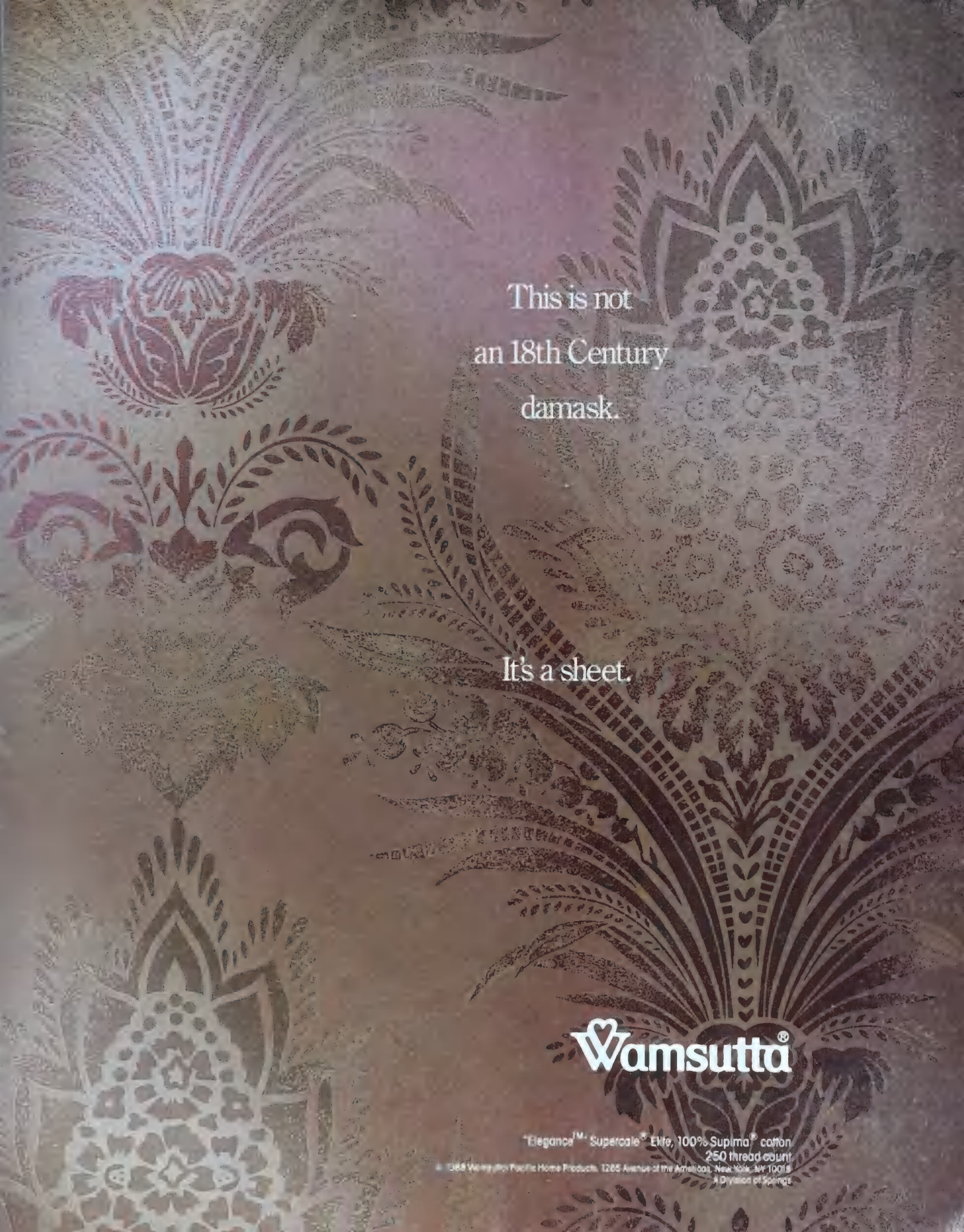
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BRIGHT LIGHTS

Sharper colors and textured finishes are creating new classics—lamps that can contribute a lot more than light



An architectural lamp in a chintz-filled room? An Italian faux-marble lamp in a spare Southwest setting? Not what you'd expect, perhaps, but that's just the point. Styles are converging nowadays because more and more homes reflect personal taste. Lamps are the fastest way to change the mood of a room. (Add a rheostat and you've got five shades of style—all with one lamp.) As a result, lighting choices are multiplying: You can find a weathered-pink finish on a sturdy scrolled-iron lamp, a linen shade on a base that nods to Giacometti, cobalt blue on a square-columned neoclassic lamp. But sit back, because we've already scanned the design horizon. These are some of the best lamps around.■

Editor MARY TAYLOR *Writer* SUSAN INGLIS
Photographer JEFF McNAMARA

Above, from left: **Bright blue halogen lamp, $269, Koch & Lowy Inc. Black and white Viennese-style lamp, $550, George Kovacs, Inc. White paper *akari*, $70, Akari-Gemini. Galvanized-steel lamp, $134, Artemide, Inc. Stoneware-base lamp, $165; turquoise-squiggle lamp, $360; both, Crackle Company. Green-patina lamp, $189, Lee's Studio Inc. Black-lacquered ash desk, $218, Conran's. Bowl, $275, Swid Powell at Bloomingdale's. *Right, from left:* Hand-painted "pineapple" lamp, $150, Nora Fenton. Floral-shaded lamp, $189, New Country Gear for Ainsley Lamps. Weathered-finish scrolled-iron lamp, $130 (shade extra), Al/Sy Corp. Cone-shaped glass halogen lamp, $469, Lee's Studio Inc. Square-column lamp, $110, Al/Sy Corp. Rambling Rose tablecloth fabric, $16.50 per yard, New Country Gear for Cohama Riverdale. Just Stripes wallpaper, $15.99 per roll, Waverly. *Opposite, clockwise from top left:* Green crackled-base lamp, $249.95, Bloomingdale's. Verdigris-look brass candlestick lamp, $185, Frederick Cooper, Inc. Verdigris-look urn-base lamp, $90, Robert Abbey Inc. Cream porcelain candlestick lamp, $250, Kostka of America, Inc. Italian faux-marble tole lamp, $650, Port Royal, Inc. Antique George III roll-top desk, $16,000, Kentshire Galleries.**

FOR RETAIL SOURCES, TRADE & MAIL-ORDER SEE HB READER SERVICE INFORMATION



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ON THE TREASURE TRAIL



St. Louis decorator Keithley Miller proudly shows off her first trophy, a Schoolhouse quilt she snapped up for $285 just two minutes after the market opened.

A DETERMINED DECORATOR TAKES ON BRIMFIELD—THE BEST-KNOWN FLEA MARKET IN THE COUNTRY—AND COMES OUT A WINNER. HERE ARE HER SECRETS.

By ELAINE GREENE

It's 5:15 in the morning on July 7. Keithley Miller drives up to the gate of the Antique Acres show in Brimfield, Mass., an HB reporter at her side, ready to learn the tricks of the flea-market antiquer's trade. Roosters are crowing on nearby farms, and although we're in the middle of a blistering heat wave, the dawn is still blessedly cool. Knowledgeable antiquers consider Brimfield the biggest, best and most arduous flea market in the Northeast, if not the country, and Keithley and I are first-timers together.



Painted cabinets [illegible] the three-figure range abound at B[illegible]

ALL PHOTOS, FRED M. DOLE

Dozens of avid shoppers are already lined up at the gate, awaiting the 6 A.M. opening. The dealers — 600 strong — have pulled their trucks and vans into assigned spaces the night before and have been given an hour in the morning to arrange their displays. Some have shops elsewhere, some do business only at flea markets and antiques fairs, but clearly, every one of them knows how to set up fast.



Typical farmhouse fare: refinished tables, pieces in need of a new finish and even some bearing highly prized old paint.

Like magic, the dealers' tables and tents multiply across a vast mowed field belonging to J.&J. Promotions on Route 20, a mile west of the center of Brimfield, population 2,500. Seven miles from Sturbridge, Mass., near the Connecticut border, Brimfield is a tranquil rural town accessible only by car. Three weeks each year—one in July, one in September and one in May—sleepy little Brimfield turns into a roaring bazaar attracting as many as 4,000 vendors and at least 10 times that many►



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TRAVEL BY DESIGN

Continued from page 28

A WOMAN GRABBED A QUILT, THRUST $20 AT THE DEALER AND RAN OFF, YELLING, "I'LL BE BACK AT NOON"

antiques-hungry visitors. Each of the buying fields (owned separately) is open from a day or two to almost all week, and openings are staggered so visitors can do well whichever day they shop. The most stalwart stay all week.

Keithley is a little worried. A St. Louis decorator raised in Richmond, Va., who has lived on three continents and worked in New York, Keithley Miller has shopped hard wherever she's landed: Hong Kong, London (including the Bermondsey Market that opens so early you need a flashlight), the New York Winter Antiques Show. She has shopped her way through Missouri, Illinois, Indiana, Kentucky, Pennsylvania and Ohio. She's a woman who brakes for yard sales. Still, "this is the test,"



Above: No surface goes unexamined when Keithley looks at furniture. *Right:* Vintage teddy bears now go for $300 to $400.

she says. "If you can make it at Brimfield, you can make it at any flea market."

Fred Dole, our photographer and trusted guide, adds to the apprehension. "Be sure to watch the gate at six," he says. "It's very competitive." More than half the visitors here are savvy folks who are buying for resale: shop owners, show dealers, "pickers" who peddle to shops. Civilian antiquers have to think fast to keep up. But early in the game, Keithley Miller shows her mettle and forgets her doubts.



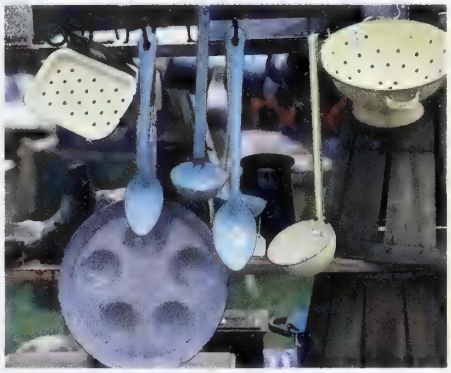
Trade-name tobacco tins from the early 20th century disappear fast.

The challenge comes at 6:01. Positioned at an open van where two hanging Schoolhouse quilts have already caught Keithley's eye, we watch the crowd surge forward. A cry of "Let 'em in" has been the signal, although the throng has their eyes on their watches anyway—assault troop-style. Some 200 early-bird visitors enter at a trot, a few on bicycles, and two men nod to each other, then head in opposite directions, holding walkie-talkies.

Keithley turns to buy the two quilts, having decided the night before that she would buy "any quilts that catch my eye." ("My clients love them so.") Before she can utter a word, a woman runs up, grabs one of the quilts after a split-second glance, thrusts it and a $20 cash deposit at the dealer, and runs off, yelling, "I'll be back at noon" over her shoulder.

A moment later Keithley buys her quilt. It is a simple American quilt: solid red schoolhouse figures appliquéd on a white ground. The red border is frayed and has been mended by machine. Keithley says: "I tend to buy quilts for decorative purposes, not as a connoisseur. Flea markets don't often reward a connoisseur. You'll see ninety percent junk and maybe a few really nice things—if you move fast. But I don't think anything like a Baltimore Album quilt has been seen at a flea market in fifteen years.

"I don't mind the mended edge or the lack of fine intricate quilting stitches in this one. I love the motif and the color, and it hasn't faded in the light or run the way the reds ran in the quilt that got away."



If you haven't inherited c. 1900 spatterware, you can find some at Brimfield.

Not that she doesn't still want the other quilt. At noon she checks back at the booth to learn whether her rival shopper has returned. The quilt has indeed gotten away, but it is good flea-market practice, Keithley finds, to take the chance. Sometimes it pays off.

Keithley has bought the Schoolhouse quilt for her daughter's room in St. Louis, but all the other items on her list are for clients. In St. Louis, she is a decorator known for a style that combines modern overstuffed seating and American country antiques in spare, unfussy settings.

We concentrate on furniture on our first walk through the grassy aisles. Keithley has a passion for rich patina, and she experiences every piece of wood furniture like a

(Continued on page 34)

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TRAVEL BY DESIGN:
ON THE TREASURE TRAIL

Continued from page 31

Braille reader, running her hands over every surface, including those inside the doors and drawers, savoring the soft, smooth feeling of a good old finish.

"You want to see the history," she explains. "You look for the way years and years of use have polished the paint off the arms of a chair, the way the front stretchers have been scuffed but not the back ones. The scuffing should make sense."

Stopping at a much-altered table, Keithley confides: "Watch out if they tell you a piece is old and the drawer bottoms are perfectly smooth. Watch out if a piece is really clean. Dirt should be caked in the cracks, though of course there is gratuitous dirt. And if you smell shellac, walk on by."

She admires a breadboard-end table, saying: "See at the ends where the long-grain wood meets the cross grain? Age causes a shrinkage that opens up the joint. You can see some light, maybe even a nail. It's a good sign."

A grain-painted blanket chest catches Keithley's eye, but it carries an inappropriately low price tag. "This price makes me suspicious," she says. "The piece requires very close inspection. It's lower than a bargain price."

In front of a drop-front desk on a massive bombé three-drawer base, she comments: "You get to know the parameters of style by reading and visiting museums and doing a lot of antiquing. Now this piece is shrieking 'wrong' at me. The base should be supporting a top that is three times as tall as what has been 'married' to it. Not only is the combination very strange-looking, but there's too much space left over where the top fits into the bottom."

When we get to the booth of a Cornish, N.H., dealer, Keithley finds the pair of rustic chairs that are on her list. They are ladder-backs, c. 1800, bearing some original black paint, with all the right scuffing in all the right places. Keithley finds them "very, very appealing"—her most-used term of approbation—both in their overall naïve quality and in such details as the ball finials whose button tops are worn down with long use. And the price, like most Brimfield prices, is what Keithley describes as "on the low side of fair."

There isn't a lot of haggling at Brimfield. The "dealer's price" may be the second offering—a little lower than the first price quoted—but that's about it. As the day wears on, customers may find the ven-

(Continued on page 38)

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TRAVEL BY DESIGN:
ON THE TREASURE TRAIL

Continued from page 34

dors more eager, and the prices may drop some more.

At the close of the second day, Keithley's station wagon is packed and ready to roll back to Missouri with her treasures: two chairs, a Schoolhouse quilt, a crib quilt, two hooked rugs (one a floral, one a dog portrait), a bamboo plant stand, a monogrammed silver-handled clothes brush, a folding quilt stand, two Canadian bed rugs. She has spent less than $1,200. And she's definitely returning to Brimfield next May when J.&J. Promotions will present 800 dealers at its biggest annual show.

AN INSIDER'S STRATEGY

- Flea markets are absolutely a cash-and-carry business. Bring money or traveler's checks. Occasionally, vendors accept personal checks with identification, but you can't rely on that.
- Bring a shopping list to organize your impulses, but be flexible. Depart from the list if you come across an unexpected treasure.
- If you fall in love in a big way with something too expensive, try to forget the budget if you can. The piece will haunt you. Be ready to pounce, because half an hour later, it could be gone.
- Carry a big tote in which you've packed a reserve tote. Station wagons and vans are worth driving. Sometimes you fill them up.
- Always try for the best price. No one is offended if you ask, "Is that firm?"
- Even if a high price is declared to be firm, take a chance and return near closing time. A vendor may opt for a lower profit margin instead of packing the piece back into the van.

Each show demonstrates a general style trend and usually a quirky little flare-up all its own. Our photographer, Fred Dole, who is a field manager for J.&J. Promotions, has watched the growing concentration on American country over the past five years. "In the early eighties," he reports, "all you saw in these fields was oak—Mission oak, golden oak with toenails on the big claw feet. There is hardly any of that now. It's rustic Americana with faded paint finishes and enough game boards to make you wonder where they were for a hundred years."

As for last summer's high notes, some regulars noticed a flood of fish lures—those bright little piscine decoys people are suddenly collecting and displaying. Next time? Maybe birdhouses. Or firkins. Or something no one has thought to bring out of the attic before. Come by and see.

MARKET ROUNDUP

Brimfield, Mass., hosts one of the largest and best-known antiques shows in the country. For dates and shows, call 413-245-7479. These other high-quality flea markets are also well worth shopping:

Renninger's Antique and Collector's Outdoor Extravaganza, Noble Street, Kutztown, Pa. About 1,200 dealers will gather for one weekend in April, June and September 1989. For dates and more information, call 717-385-0140.

Atlantic City Extravaganza, Atlantic City Convention Center, Atlantic City, N.J. About 1,000 dealers, March 18 and 19, 1989. Call 609-641-4004.

Atlanta Fair Grounds Antique Market, Lakewood Fairgrounds, Atlanta, Ga. About 1,250 exhibitors on the second weekend of every month, Friday through Sunday. Call 614-569-4912.

Central Ohio Gun and Indian Relic Collectors Antique Show, Washington Court House, Ohio. Between 7,000 and 8,000 dealers on the second weekend of every month except July. Call 614-335-7955.

Springfield Antique Show and Flea Market, Springfield, Ohio. About 1,300 dealers, October 22 and 23, November 19 and 20 and December 10 and 11, 1988. Call 513-325-0053.

Caravan Antiques Market, St. Joseph County Grange Fairgrounds, Centreville, Mich. More than 600 exhibitors, usually the second Sunday of each month from May to October (not September). Call 312-227-4464.

First Monday Trade Days, Canton, Tex. About 5,000 exhibitors the last weekend of every month, including Fridays. Call 214-567-2991.

Rose Bowl Flea Market, Pasadena, Calif. Held the second Sunday of every month. Call 213-588-4411.

The Antique Trader Weekly publishes a monthly calendar of flea markets around the country. For a free copy of *The Antique Trader Weekly,* write to Box 1050, HB, Dubuque, IA 52001.■

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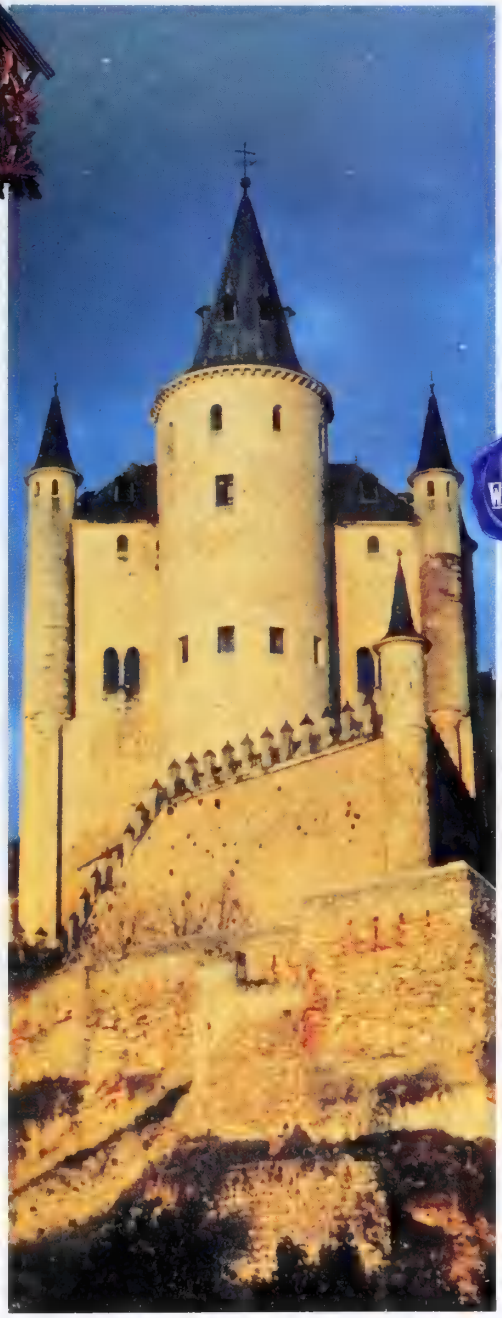
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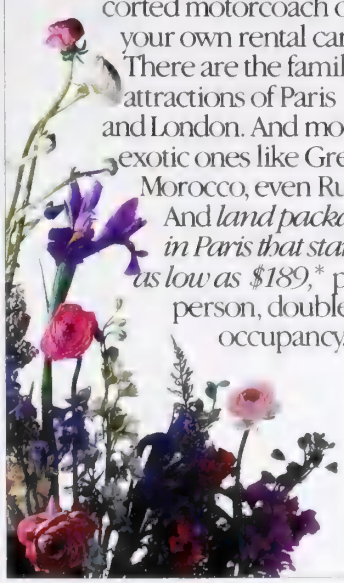


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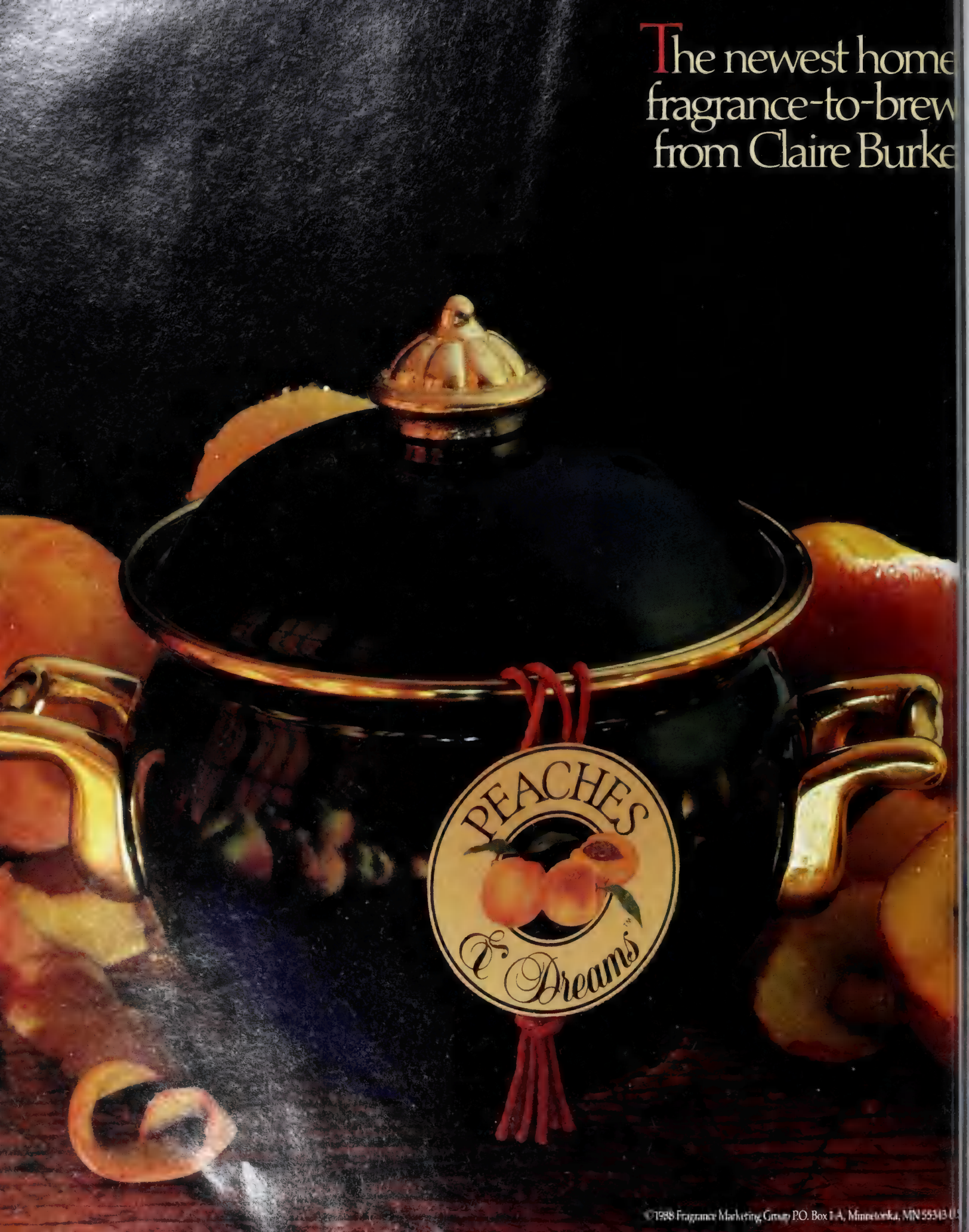
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EAVESDROPPING ON A GARDENERS' PARTY—WHERE POTLUCK MEANS A HARVEST OF IDEAS



KEN DRUSE

By KEN DRUSE

This year, I decided to add another dimension to my traditional harvest party: I asked my guests to bring something to share with all of us—new gardening knowledge.

Karl Garlid and Mary Meyer's townhouse garden is shaded by huge Norway maples, yet they manage to have magnificent roses. How? They found that climbing hybrid tea roses can grow high enough to be exposed to all the light they need.

Petie Buck learned the kind of lesson only experience can teach a gardener: Perennials with small flowers or delicately colored ones should be planted in large masses or in a spot where they can be viewed up close—by steps, for example.

Candy Smith found new uses for gallon-size plastic jugs. She sliced off the bottom and placed it over newly planted early-spring vegetables. "It made a perfect cloche," she explained. "When you remove the cap, there's a built-in chimney that keeps the jug from overheating." She also recycled these containers as late-season irrigators of thirsty tomato plants: When she plants seedlings, she also "plants" a jug with holes punched in it. In August she fills the jug with water—often mixed with fertilizer—which seeps slowly into the ground.

Beth and Tom Liston came waving a newspaper clipping. "See, it's true," they said. So I finally agreed to try the home remedy they'd been touting for several seasons: To fend off gnats and mosquitoes, they had tried everything from spraying on Army-surplus bug repellent to rubbing on garlic. But all they'd repelled were the neighbors. What finally worked for them was Avon Skin-So-Soft bath oil mixed with equal parts water and sprayed on.

Similarly, garden designer Leonore Baronio tied pretty pink bows to limbs of her peach trees. Odd? Perhaps, but she said they kept marauding birds away.

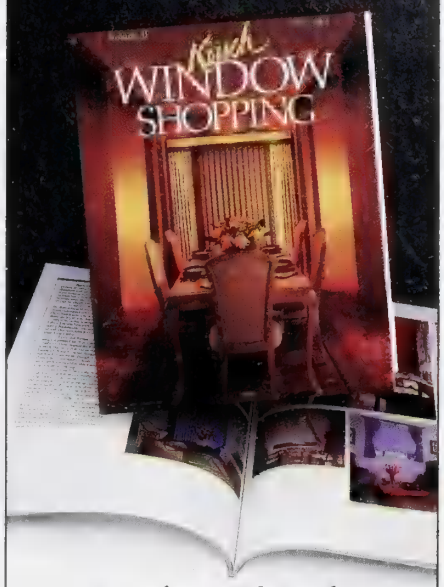
California friends recommended a new product that could be a lifesaver for people who find twice-daily watering of window boxes arduous: Broadleaf P4, a granule you sprinkle into the plant medium. When you water, these granules swell, becoming jelly globs that release 95 percent of their stored moisture to plants on demand.

Chef Alice Jarre has always hated plastic flowerpots, though admitting that soil in clay pots dries out quickly in the sun. She tried sealing her clay pots by coating them with vegetable oil. It worked.

My plumber passed along one of the best tips, which I shared with my guests. I know I should wear gloves when I garden, but I usually don't. I like to get my hands in the soil. Invariably I get tiny scratches, bites and cuts. That's why my plumber brought me a tin of Bag Balm, a petroleum jelly with a mild antiseptic. A mere dab of this stuff soothes and heals.

As you can see, my harvest party was a success. It wasn't just a garden party but a *gardeners'* party—a harvest of ideas.■

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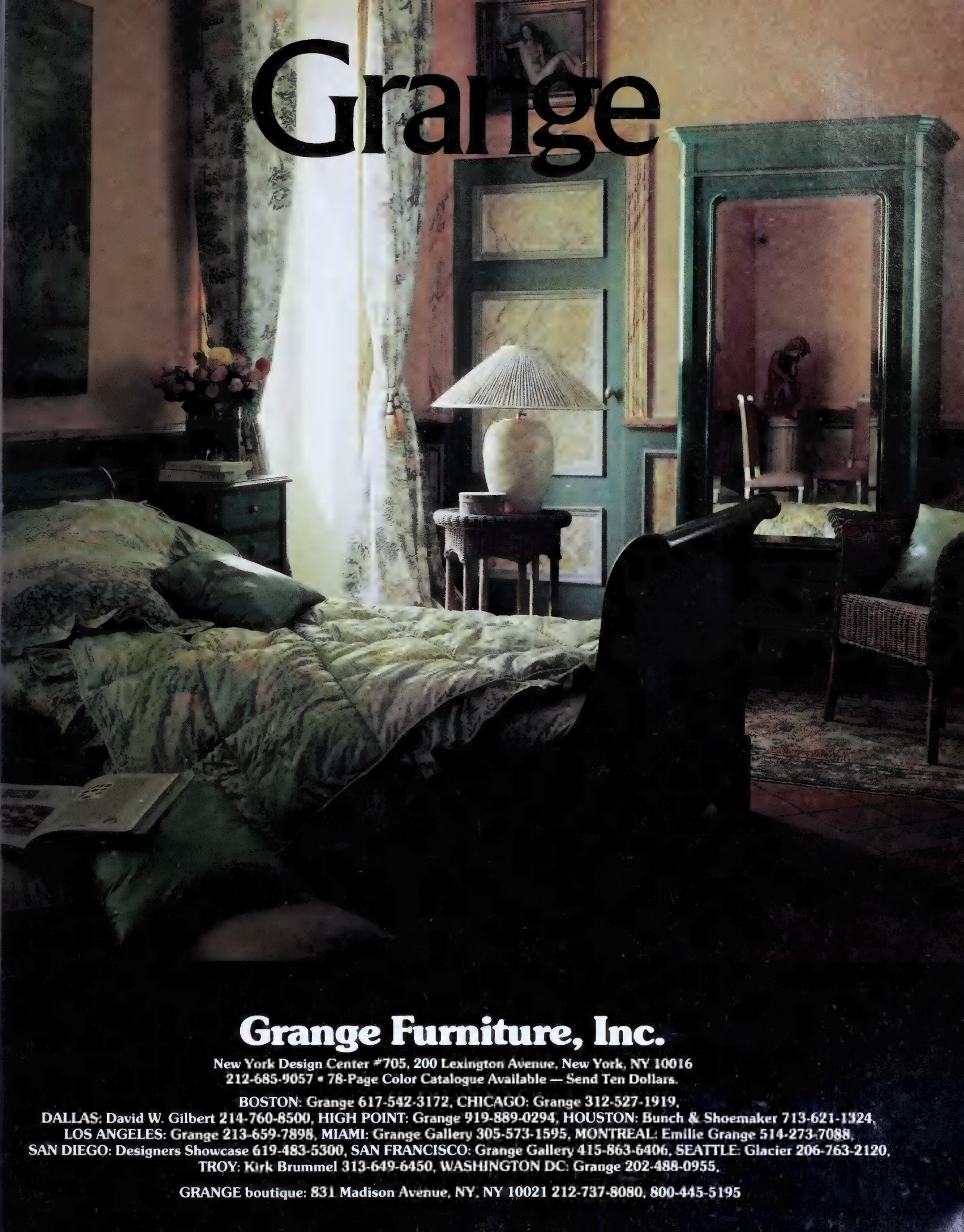
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CYNTHIA GIBSON

The new American designer with a passion for pretty things.

Cynthia Gibson is the new American designer who introduced her first collection of coordinated fabrics and wallcoverings last Spring. "Wherever I go," she explains, "whether it's shelling in the Bahamas, looking for treasures in a bazaar in India, or just walking through a particularly beautiful garden, I see images and patterns that I want to take home with me."

An award-winning horticulturist, an accomplished watercolorist, and an experienced traveler, Cynthia has pursued her passion for collecting pretty things over many years and continents. At her home overlooking the ocean on the rugged coast of Maine or in her Manhattan apartment, wherever the eye comes to rest, it discovers a prized little collection. Miniature herb topiaries on the windowsill. French majolica asparagus plates, framing a doorway. Italian silk tassles hanging from the brass knobs of a sideboard.

Cynthia's discerning eye for decorative motifs and patterns comes vividly into play in her new line of fabrics and wallcoverings. The designs reflect her imaginative and refreshingly innovative interpretations of nature and the timeless foreign influences that are all part of America's provenance.





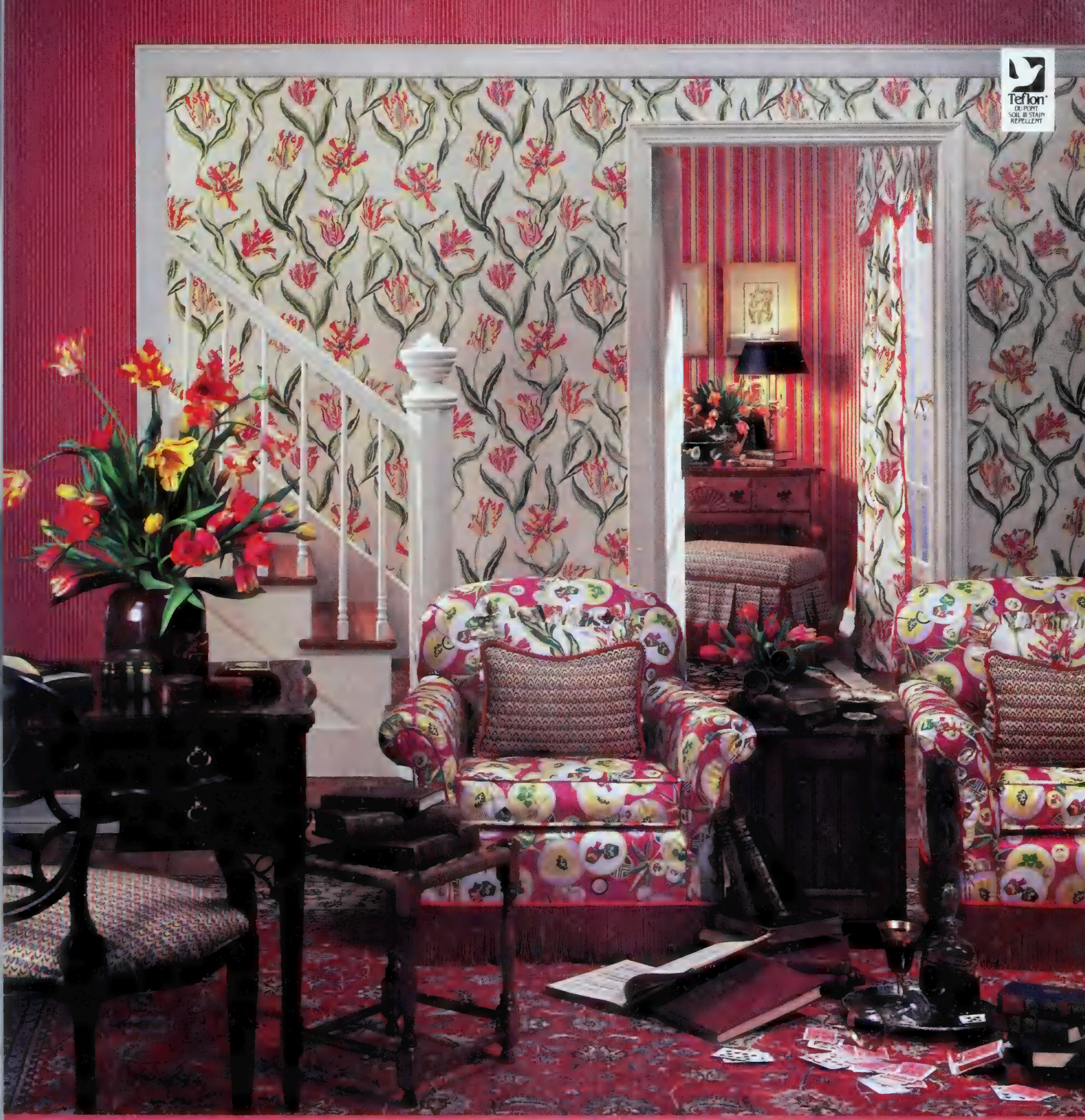
"All my designs in any one collection are coordinated so that everything goes beautifully with everything else. It makes it simple for people to express their good taste and individuality without spending months searching for wallpaper and fabrics that look right together. I've actually done the collecting for them."

As practical as it is pretty, The Cynthia Gibson I Collection includes 20 patterns in a wide variety of clear, energetic colors and striking combinations from pastels to deep indigo.



Left: **19th century wooden tobacco boxes, discovered for the most part in England, are among Cynthia's favorite collections. She displays them on a Battenburg lace runner.**
Right: **While her American antique silver boxes are family heirlooms, Cynthia gathered her Bahamian sand dollars from the bottom of a clear blue sea.**
Below: **Cynthia ties her scented pomanders with French silk ribbons and shows them off in a majolica compote, alongside her collection of enamelled boxes.**

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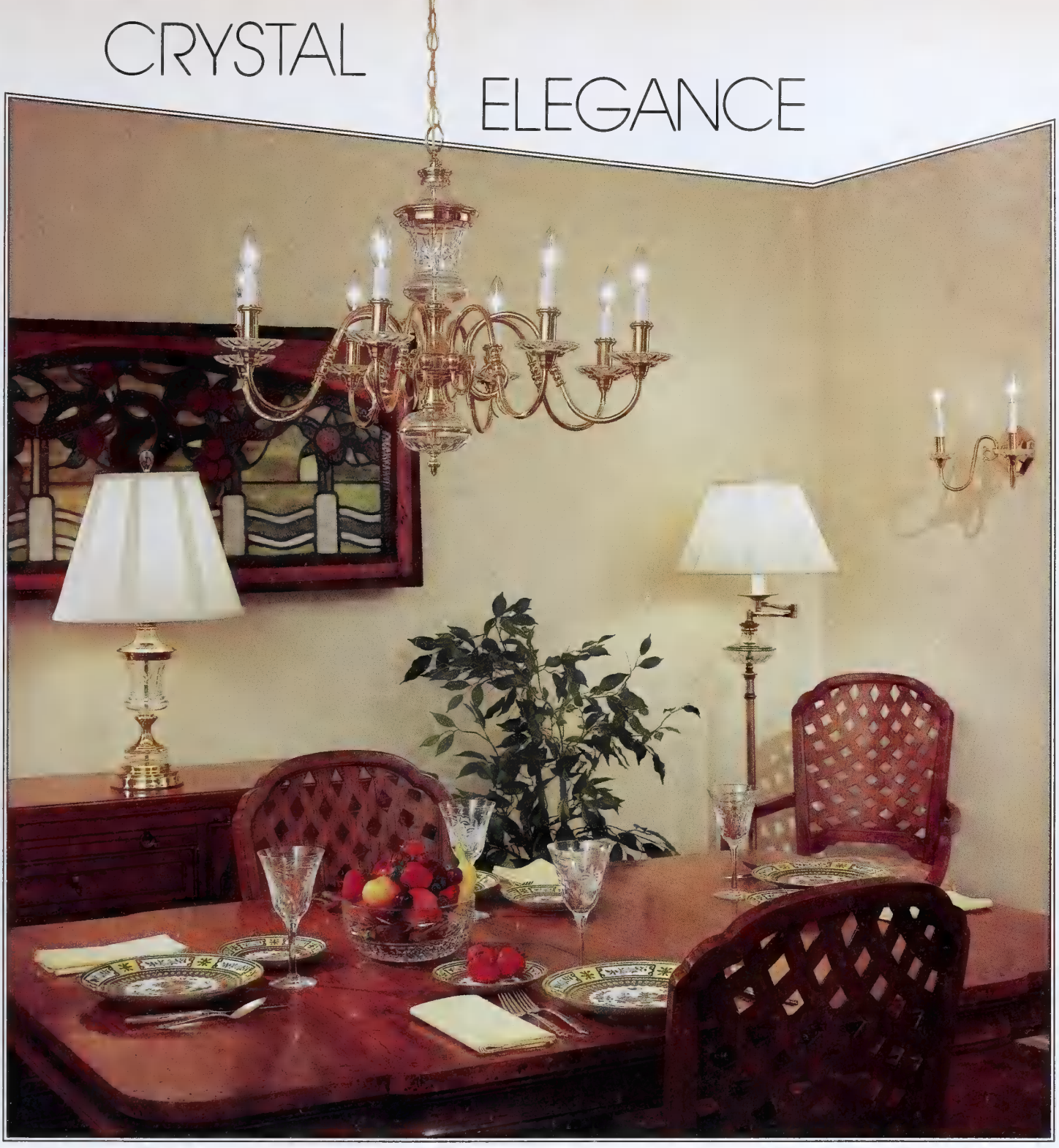
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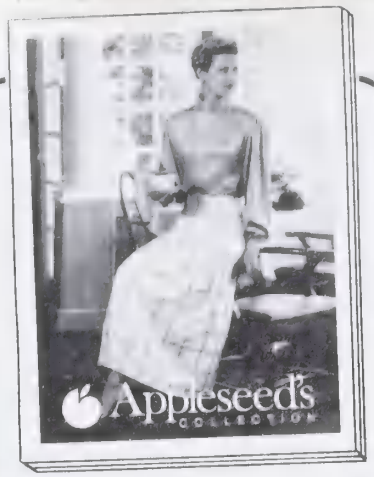
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From Thornhill Farm

"Perhaps it's a floral ego trip. I love giving away my roses in October."



By DEE HARDIE

To me the roses of October somehow seem more dear. Of course, there is really nothing like the very first rose in the middle of June, the beginning of the garden party. But it is the last of the roses, the ones that linger on, even while the trees change their dress, that give me such pleasure.

Perhaps it's because there are not many other flowers around, but I don't think so. I could pot or plant fall chrysanthemums, but they have never touched my heart. Not even at football games. And why bother when I still have geraniums in urns on the front steps, stretching their limbs to reach the autumn sun? After the first frost I bring the geraniums in and set them on the deep ledges of the kitchen windows, where they keep us company all winter long. They climb, they dip, they curve around the windows, our winter greenery.

My time with my October roses is certainly not as long, but I treasure every day. When I hear that there may be an evening frost, I rush out in the morning and cut every blossom, thinking this is our last bouquet together.

I shall never get over the opening of 'Pristine,' almost like a gardenia, but to me more beautiful, more elegant in posture. The yellow of 'Sunbright' always makes me happy. 'Fragrant Cloud,' with its scent and deep rose color, is a joy. And 'Queen Elizabeth,' standing tall and pink, never lets me down.

If I sound ecstatic about my roses, I can't help it. It's a deep feeling, an emotion one feels for a garden rose. But I think there is more to this than meets the eye. At least in my case. I think there is an inner vanity as well. Perhaps it's a floral ego trip. I *love* giving away my roses in *October*. All summer long you have great expectations for your roses. You battle the bugs, you water, and you care—a lot. Or otherwise you wouldn't have roses in the first place. And it is the survivors in October that make you most proud.

At Thornhill the roses continue until almost the end of October. Sometimes I wonder if it is a birthday present to myself. An unexpected present, the best kind, because when I planted them in a bow knot about five years ago, I didn't realize we would be keeping each other company from June until the last days of October.

We have a ritual. Once I've tidied up the kitchen, I treat myself to cutting the roses. I go out with my basket and my shears, and I cut whatever is there—full-bloomed or beginning. I don't want to lose a single blossom, and, remember, this is October. Those tiny buds never disappoint me. Once they have been in the warmth of the house, in a day or so, they are really showing off.

Then eventually the time comes when I must prepare them for winter. If there is just one rose left, I find this very hard. It's our goodbye. I begin by removing every leaf that has a polka-dot trace of black spot. I even take away the diseased leaves that have fallen on the ground. Then I mulch to give the rosebushes a heavy coat of warmth for winter. I use straw, or I pile up small pyramids of leaves around each rosebush. I then tie the canes together to protect the bushes from the winds of winter.

Once I'm done, our rosy affair is over—at least for a while. But come next June the romance starts all over, with the roses, once again, at home at Thornhill.■

TODD D. HARLOW



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REORDERED SPACES

GO FOR THE GLAMOUR IN ALTERING AN EXTERIOR, BUT THINK "LIVABILITY" WHEN CHANGING THE INTERIOR LAYOUT

By SARAH PERSON

There comes a time in the life of most homes when what once seemed ample living space is no longer enough. Enduring a house's limitations will lead you eventually to one inevitable solution: *remodeling*. But the obvious approach—adding a room here, a sun porch there—is not the only one or the best one.

Your existing house probably contains within it the very space you feel is lacking. Walls that create rooms or define the functional uses of space may be just what's preventing your floor plan from "breathing" or realizing its hidden potential. Removing or shifting interior walls and rearranging the space in your home may yield new and creative possibilities. And introducing natural light, the most valuable tool in Mother Nature's design portfolio, can do wonders to make a room feel larger.

Keep in mind that remodeling within the existing shell of a house is less costly and less time-consuming than adding on rooms. Here are three success stories to inspire you.





Interior space was rearranged to make this '90s Victorian *(above)* a house for the 1980s *(top)*. Phase one of renovation added a sun-room; phase two (not in plan, page 58) was a den added to the house's far side.

A charming 1890s Victorian on Long Island, N.Y., became more comfortable and spacious at the hands of the Stanton family, a veritable design firm unto themselves. Peggy Stanton is a real estate broker; son David, an architect with his own firm (White Thorns Associates); daughter Sarah, a landscape architect. "We're all adults who needed space to pursue separate interests," says Peggy Stanton, whose children visit frequently.

The house was originally part of an estate. Downstairs the living room, library and kitchen-dining room were separate spaces—"a rabbit warren of rooms," recalls Mr. Stanton. What the architect aimed to do was create a sense of flow and connection from room to room, maintaining the function of each room while eliminating some of the walls. "I wanted to make whole spaces work together," he says. As you can see from the plans on page 58, a tiny library was eliminated so the living room could embrace the entire front of the house. The kitchen and dining room were transposed—and opened up to create one sweeping space. In an unusual balance, a waist-high counter defines the kitchen portion; terra-cotta tiles throughout the combined space play down that very separation.

To further the feeling of openness, a portion of the wall dividing the living room and the dining room was removed; in its place is a four-foot-high partition capped with a slender column for punctuation. An open latticework grille painted the same clean white as the walls was added at the far end, exposing the living room to light filtering in from a new sun-room, a modest addition to the house *(above)* that extends the dining room.

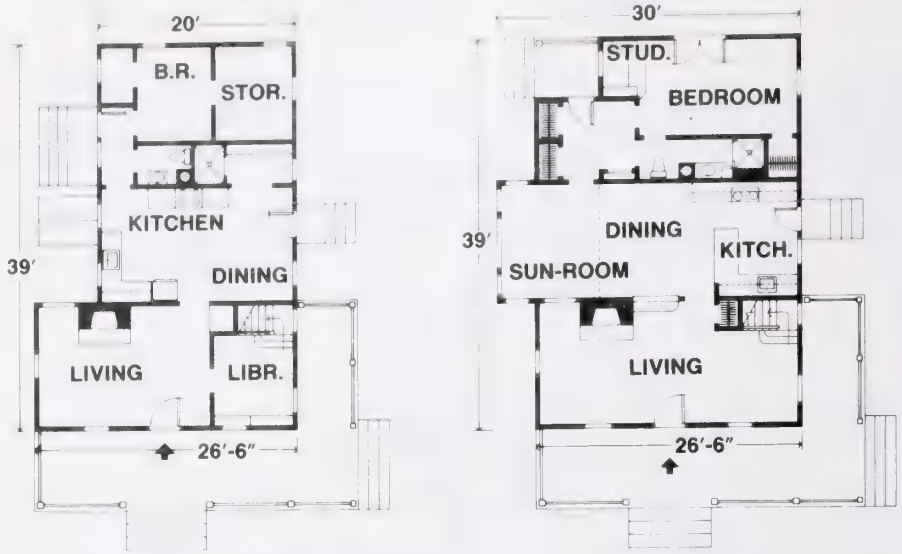
The staircase leading upstairs was a source of great debate. While Peggy Stanton lobbied to retain the original spindle banister, her son insisted that a sleeker line would complement the downstairs rearrangement. Eventually Mr. Stanton's architectural eye won out: A white wall following the angle of the stairs is all that delineates the rise to the second floor.

Upstairs, what had once been three small bedrooms became one expanded master suite. Space from an unused attic was reclaimed to create a cathedral ceiling over the sleeping area; a section of lowered ceiling helped give the sitting area its own

(Continued on page 58)

TOP PHOTO: CASEY CRONIN; BOTTOM PHOTO: DAVID STANTON

Continued from page 57



Originally, the first floor of the Stantons' Long Island house *(above left)* was a cluster of confined areas. The architect improved the house measurably by opening up rooms and creating spaces where they were needed most *(above)*.

identity. While rearranging walls throughout, the architect replaced much of the plumbing and wiring, and installed insulated windows. "The house became more functional for the way we live," he says.

A 19th-century sea captain's house, also on Long Island, became the Stantons' next target. They introduced more natural light and replaced an antiquated floor plan with a more contemporary layout in order to give this 1,500-square-foot house a more flexible design for living. The two-bedroom second story was untouched in layout, but the first floor was gutted and rearranged.

Originally, as you entered the house, the living room was to the left of the entrance hall; behind it were the dining room and a bath/storage room. The kitchen was in the right rear (behind the stairs), breaking up an otherwise logical flow of space. What the Stantons did was remove walls separating the spaces and move the kitchen to what had been the combination bath and storage area. Result: The kitchen, living and dining rooms now share a greater sense of openness and purpose.

Overall, great pains were taken to restore the house's period detailing. The original pine windows and moldings were reused, as was the poplar trim on the baseboards. Elaborately detailed brass door hinges were found on local scavenger hunts, and four layers of living room floorboarding were removed to reveal the original white sugar pine boards.

A 30-year-old Colonial in Stamford, Conn., was in sorry disrepair when Cathy and Jeffrey Glass first saw it. Cathy Glass swore she would never live there, her husband laughingly recalls. It was poorly laid out, paneled throughout in dreary dark wood and sorely neglected. But being president of his own building firm, JEDA Ltd., he had a vision of what the house needed.

"The biggest consideration was opening up the layout and getting light into the space," says Jeffrey Glass. "I thought about adding more rooms, but as I do with many of my clients, I talked myself out of it. The space we needed was already there; it was just a matter of utilizing it."

The heart of the renovation was the rear portion of the first floor, containing a kitchen, a dining area and a family room in a linear arrangement. The Glasses removed the dark walls that divided the rooms; remaining walls were refaced with Sheetrock painted a light tan. Moving the kitchen to the center of the space helped deemphasize the length of the new open space. A breakfast nook with bay windows was placed where the old kitchen had been. French doors that open to the backyard complete the family room, which is anchored at one end by a fireplace.

Renovating a house without necessarily adding to it is a little like reworking a jigsaw puzzle: using pieces of the puzzle in a different arrangement to create a somewhat different picture. The result can be a more comfortable, livable home, one that functions as any house should—according to the way *you* live.■

Sarah Person lives in New York City and writes frequently about residential design.

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TALES OF TOILE

FIRST PRODUCED IN FRANCE IN THE 18TH CENTURY, THESE SINGLE-COLOR PRINTS ARE BOTH CLASSIC AND CONTEMPORARY

By PAULA RICE JACKSON

Just imagine a bedroom with walls, windows and bed all draped in toile—that fabric with scenes printed in red or blue. What could be more fetching or more traditonally French?

And yet the same fabric in a black and white colorway—used sparingly on a few pieces of furniture—can look as contemporary as a halogen lamp. If you don't believe it, turn to the living room on page 110.

It is just this flexibility that makes toile a perennial favorite for decorating almost any style of room. The airiness of the pattern in its monochromatic color scheme is as appealing to our modern sensibilities as it was to the French in the 1760s, when toile de Jouy, as it is correctly called, first became popular.

In recent years we have shortened the name to toile—something of a misnomer because in French toile simply means "cloth." What we really mean when we say toile is cotton fabric, in white or off-white, printed with classical or rural scenes, usually in just one color. Red and blue are the most traditional shades, but black, green, indigo and brown are also common.

Named after the town in France, Jouy en Josas, where Christopher Oberkampf manufactured the cloth, toile de Jouy can be described as the first democratic, mass-produced fabric, available in quantites unheard of before that time—millions of yards by the end of the 18th century—and at prices many middle-class households could afford. The invention of roller printing made it possible.

Oberkampf first used wood blocks, then copper plates and, finally, copper cylinders for printing his cloth. In a book she coauthored with textiles designer Jack Lenor Larsen, *Fabrics for Interiors,* Jeanne Weeks writes, "Of all fabric-printing methods, roller-printing is the closest to newspaper printing." The comparison is apt, for toile is famous for telling stories. During the 1770s the "stories" printed on the cotton were generally pastoral or rustic. After 1780 the patterns became more classical, and during the 1790s, stories about contemporary events became popular. The storming of the Bastille, the American

(Continued on page 68)



A typical story-telling toile de Jouy, this fabric was reproduced by Pierre Deux from 18th-century copper plates. It describes the flight of a hydrogen-filled balloon, which took off from Paris on December 1, 1793, and landed in the village of Gonesse.

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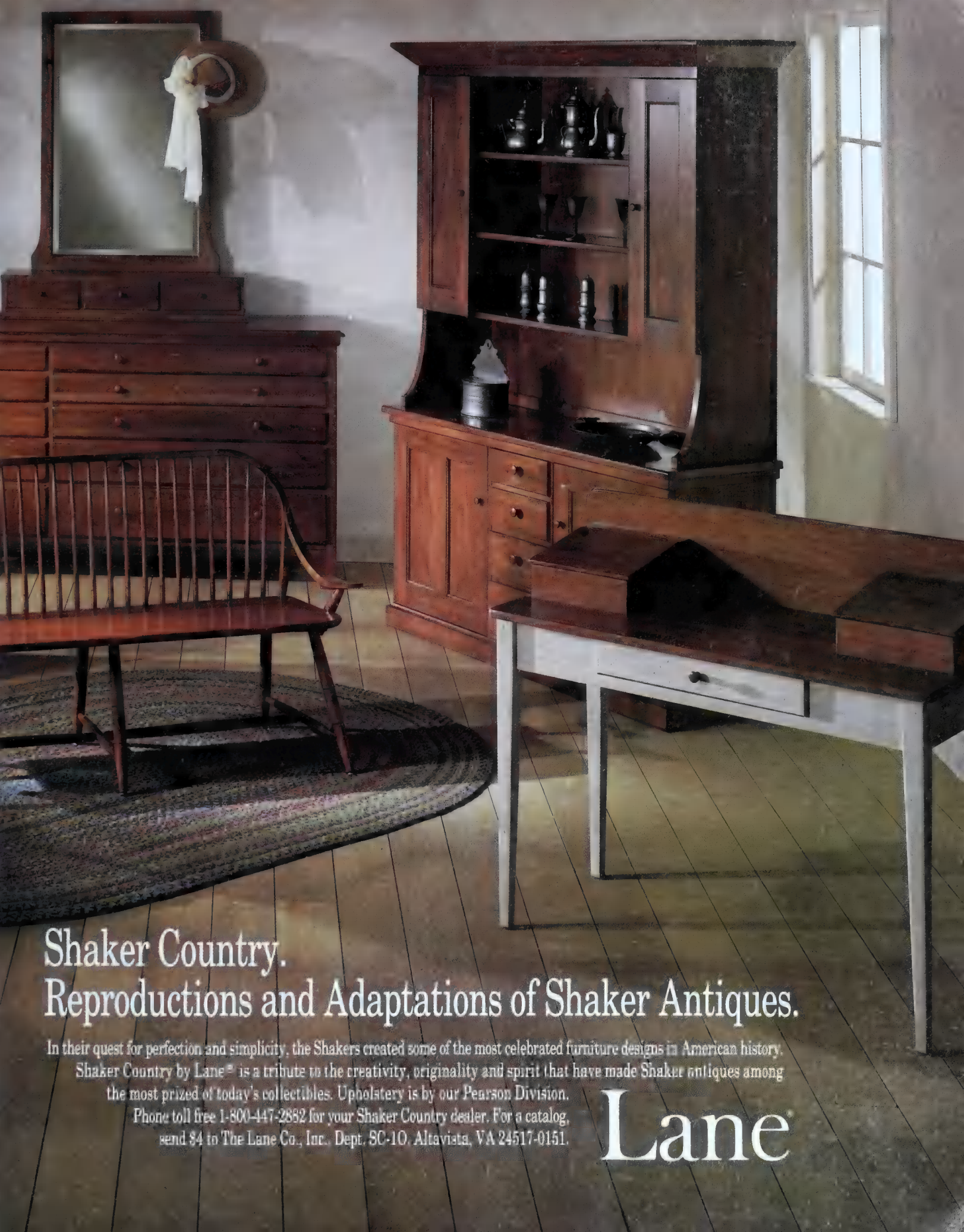
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TALES OF TOILE

Continued from page 64

TOILE'S AIRINESS APPEALS TO US NOW. IT'S PERFECT WITH COUNTRY ANTIQUES.



This Gear pattern is a traditional toile with a harvest scene, to which an Alabama plantation house has been added.

Revolution and the launching of the first hydrogen-filled balloon were favorites.

All the original Jouy fabrics were marked "Bon Teint" on the edges of the cloth. This meant they were fast-dyed and would not fade. Indeed, toile was famous for its fadeproof properties. Heavier fabric used to be necessary to stand up to the punishment of 18th-century processing. And the historical pieces that are preserved in the Jouy Museum attest to the wisdom of putting the delicate patterns on such tough grounds.

Textile designer Kate Williams thinks the very delicacy of the pattern is what makes it so popular today. "There's an airiness to the spacing of toile that appeals very much to us now," says Williams. "Toile is never heavy or ponderous the way some documentary fabrics are. It's a perfect foil for country antiques—English, French *and* Italian. There's a depth of field to the patterns that makes them interesting to look at—a result of the fine engraving and the use of shaded halftones."■

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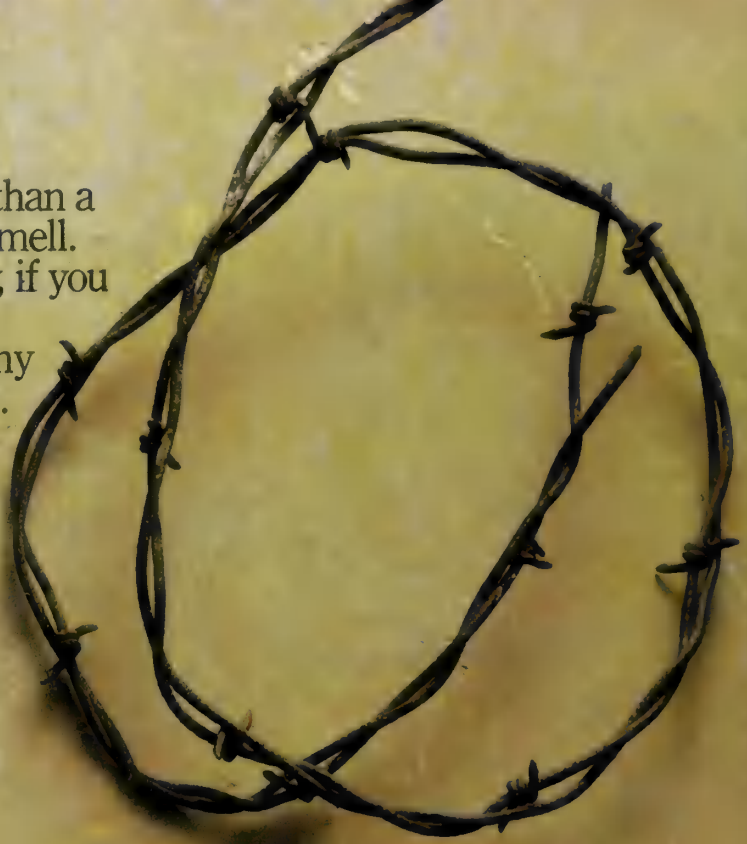
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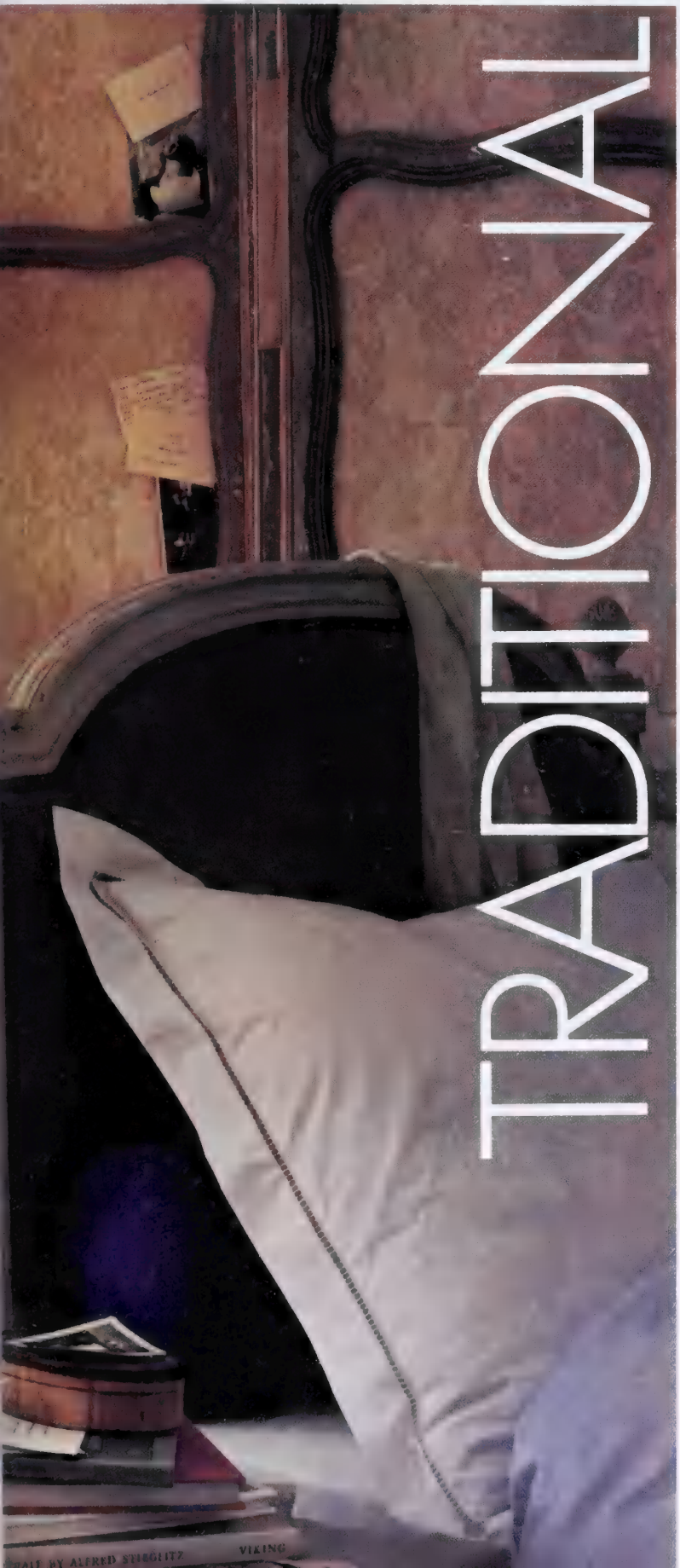
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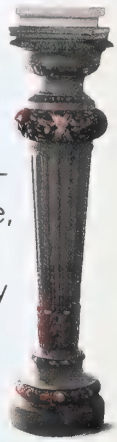
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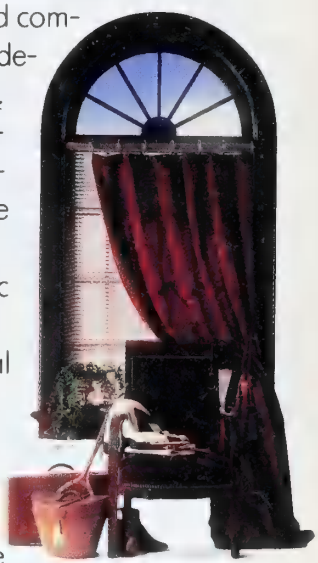




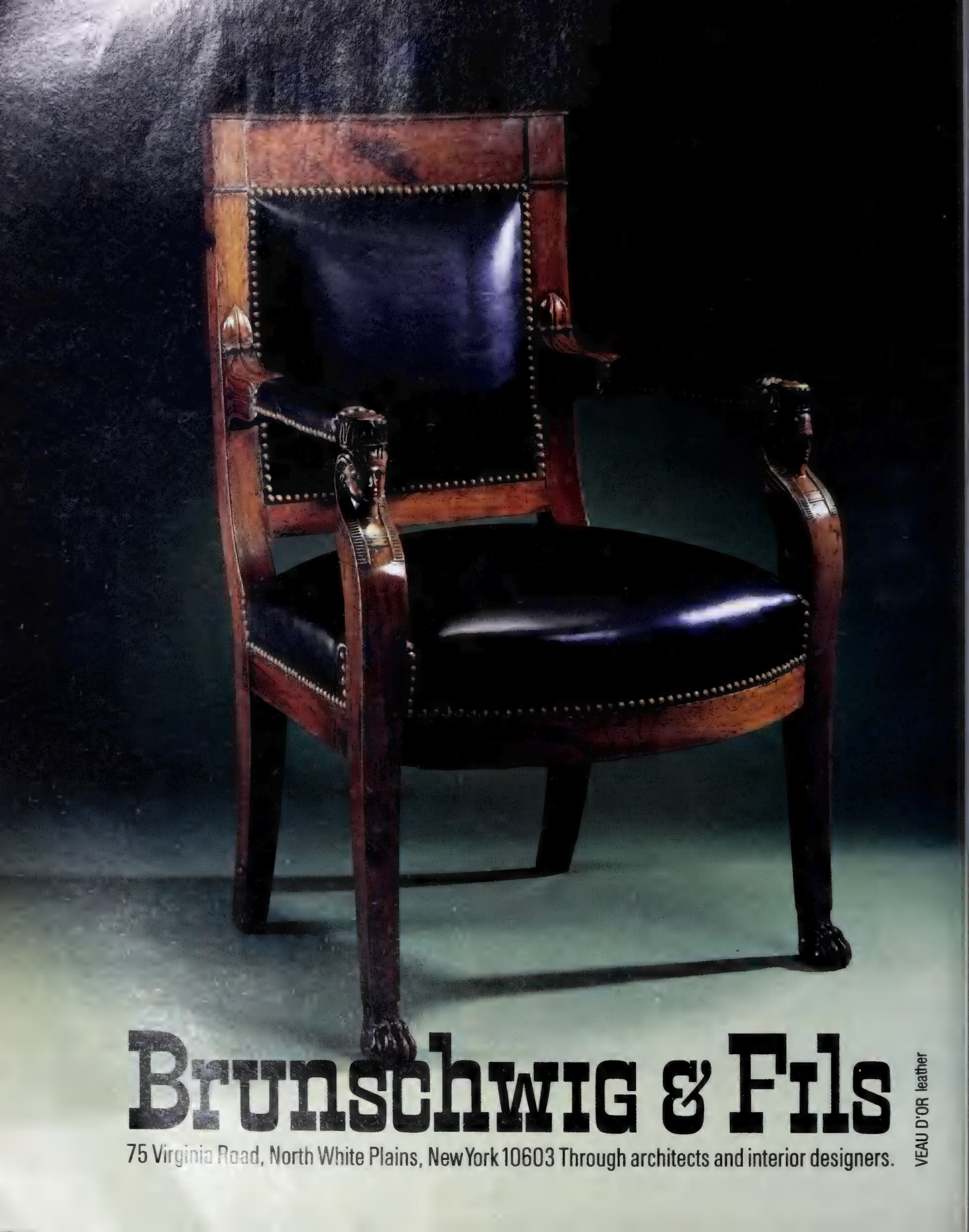
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HOUSE BEAUTIFUL
OCTOBER 1988

AMERICA'S 10 BEST SHOWHOUSE ROOMS



Designer showcase houses are a triple treat, bringing freedom to the decorators, funds to the supporting charities and pleasure as well as adaptable ideas to us, the visitors. Every year House Beautiful works with a team of pros to pick the best of the annual design crop. Starting here: our coast-to-coast winners. ►



Most of the decorating cognoscenti would recognize this room as the work of New York designer John F. Saladino. It contains his special combination of strong, unfussy antiques, along with contemporary lighting and upholstered furniture of his own design (lamp with base of laboratory glass, sofa, tub chair, free-standing four-sided seating piece). And it glows with a characteristically luminous palette—this one in periwinkle blue and ivory, one of his favorites.

"When I saw the beautifully proportioned paneled room, I felt I should enhance it and yet make it fresh," Saladino says of his room in the Kips Bay Boys' Club Decorator Show House (preceding page, below and right).

"Since most paneled rooms end up with lots of leather and hunting prints," says the designer, he chose to "make this one lyrical. I appointed it with treasures from all over the world, imagining a client who has traveled a lot. I wanted something more inventive than the English country-house look."►

"Paneled rooms are usually done British macho. I avoided the cliché"



KARI HAAVISTO





"The room plays with the idea of rustic— I added the whimsical"



Barbara Ostrom thought this Tudor Revival house called for a "sophisticated country look that could be anywhere in Europe or America." In this Junior League of Greenwich (Conn.) project (left), *the Upper Saddle River, N.J., decorator revived the English art of twig surface decoration—with a dose of wit. Floor, faux stone; chairs, Louis XIII.*

The Canadian connection is strong in this studio (right) *designed by Canadian-bred John David Hunter for the Music Mountain showhouse in Falls Village, Conn. The primitive country table and chair are French-Canadian antiques; the armoire is a reproduction in that style. Hunter, based in Washington, Conn., works in many modes but always strives for comfort.* ►

KARI HAAVISTO

WILLIAM SEITZ



"It's better to be honest in design— I let the roof line speak for itself"

NED ROSEN

"Blue makes this busy room work"



The English country look is a favorite with Pat Rosiak of the Fair Haven, N.J., firm Byford & Mills. In this Junior League of Monmouth County showhouse sitting room (above right) *she indulged her love for that style's jumble of pattern, pulling it together with blue.*



Ingrid Goulston of Scituate, Mass., rejoices in America's growing affection for the design of her native Sweden. In her room in The Junior League of Boston's showhouse (right)*: painted furniture, simple curtains, handmade linens. "Most Swedish of all is the airy understatement," she says.*



BILLY CUNNINGHAM



KARI HAAVISTO



JOHN VAUGHN

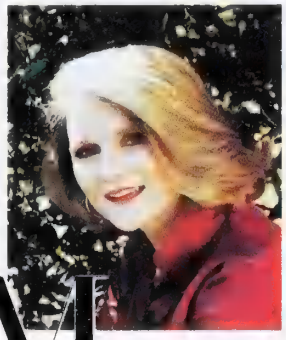


MICHAEL DUNNE

"You can do a formal room—and still have fun"



A "tranquil, luxurious retreat" was Scott Lamb's goal in this San Francisco University High School showhouse library (above left). *True to the style his city is known for, it's "traditional but exotic," with European antiques, Oriental elements, real and imitation furs.*



Mountain Brook, Ala., designer Maurine Abney is drawn to the French and Italian provinces, and her work in this Alabama Symphony Orchestra showhouse room (left) *reflects it. "This might be a lady's retreat in a villa," she says. It stars an 1840 French iron bed, flowery textiles and lace.* ►





A hideaway for a naturalist (left), lined with robin's-egg-blue walls, was the source of inspiration for a brother-sister design team, Robert Shelton and Susie Edwards of Piazza 103 in Charleston, S.C. Raised there near the beach, they see themselves as "free spirits in Charleston, which is usually quite formal," says Shelton. Their choice of wicker, stripped pine, antlers and an antique aviary in The Charleston Symphony Orchestra League showhouse is whimsical and typical of their work.

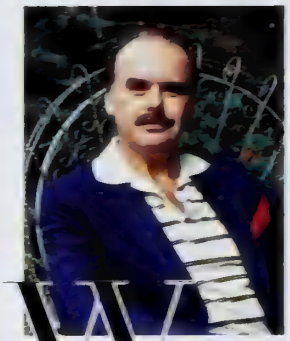
MICHAEL DUNNE



The Junior League of the Central Delaware Valley staged its showhouse in a fine old Federal farmhouse in Princeton, N.J., inspiring Jeffrey Haines's period treatment in this living room (right). Says the Far Hills, N.J., decorator: "The yellow upholstery and stripe wallpaper make you smile. Yellow has an energy all its own."



PHILIPPE ENNIS



When New York designer John Robert Moore II planned this room (opposite) at the Chieftans showhouse in Greenwich, Conn., he was mindful that many garden rooms are "third-rate and full of wicker." So he chose the best: comfortable Regency pieces, antique birdhouses and stools and a magnolia chintz. ■

Writer ELAINE GREENE



"Surprise counts here—a garden room with antiques and a chandelier"

EDGAR DE EVIA



BRAVE NEW MIX

High style, high tech and family treasures transformed this 1930s San Francisco townhouse

A few years ago, when the owner of this San Francisco townhouse happened to see a dressing room designed by Paul Vincent Wiseman for a decorator showhouse, it was love at first sight. She knew instinctively that the designer could work wonders with two floors of plain-box rooms she and her husband had recently moved into.

That was the start of a spirited collaboration between an adventuresome client and a designer open to her wide-ranging taste. The result is this bold marriage of family treasures, Deco lamps, modern art and leather seating—and their partnership hasn't ended yet. "The search for unusual objects," designer Wiseman says, "became a game we both enjoy."►

In the living room, seen from a mirrored hall *(above)*: zebra chairs by J. Robert Scott, an Orkney Islands chair, Brunati sofas, a Chris Chevins painting.









Playful and daring, every room delights the eye

Intensely personal, the townhouse reflects the family's love of art and informality. "Rooms shouldn't be so serious," says the owner, who has paired a Knoll International rubber table with 1920s French garden chairs, *with* their peeling paint *(opposite)*. She often stacks the chairs alongside the reproduction Louis XVI commode *(left)*, an heirloom from the 1917 Panama Exposition in San Francisco. Paul Wiseman calls the exuberantly carved 18th-century Austrian cabinet "a cross between Marie Antoinette and Tijuana." The carved elephant is a Balinese god of wisdom. In the library *(above and right)*, the Biedermeier collection includes a secretary rescued from a relative's basement. Ram's-head chair from Hawley Bragg.►





Simply tossed or tacked up, vintage linens turn the bedroom into a cozy retreat

The owner knew "this was not a forever house." With a son aged 5 and a daughter, 3, the family was sure to outgrow its two floors. That gave them the freedom to take risks—their decorating scheme turned into a work in progress. Periodically, Paul Wiseman drops in to rearrange the furnishings. He endorses an experimental approach. "You don't just do a house," he explains."It takes time to find the right pieces, to refine your style."

It also took time for the designer to figure out his client's singular style. Although she had fallen in love with his romantic showhouse room, with its Fortuny draperies and terra-cotta walls, the owner, formerly a contemporary art dealer, displayed quite different preferences for her own rooms. She kept asking for leather sofas and techy lighting. "It took me a while to catch on," says Wiseman, who has grown to appreciate his client's taste.

Indeed, it was because of her eclectic assortment of antiques and art that she needed his help in pulling everything together. First, Wiseman painted all the walls ice-pink, to serve as a backdrop. Then he bleached and stained the floors, installed granite and white-tile counters and gray industrial carpeting—other neutral, and childproof, surfaces.

A remedy for off-center windows, the soft drapings also unify the bedroom *(right)*. More linen casually covers the English Regency chaise. A French Directoire screen is posted beside the bed, and a lace-covered table *(above)* stands in as a vanity.

In all, the strong give-and-take between the owner and the designer made the design process more creative—and more fun. For instance, the owner put a chintz sofa in the master bedroom, but Wiseman moved it out each time he visited. Eventually, the sofa landed in the daughter's bedroom. "We tease and argue back and forth," he says, "but in the end, we always agree." ■

Editor NANCY GOSLEE POWER
Writer JANE MARGOLIES
Photographer CHRISTOPHER IRION

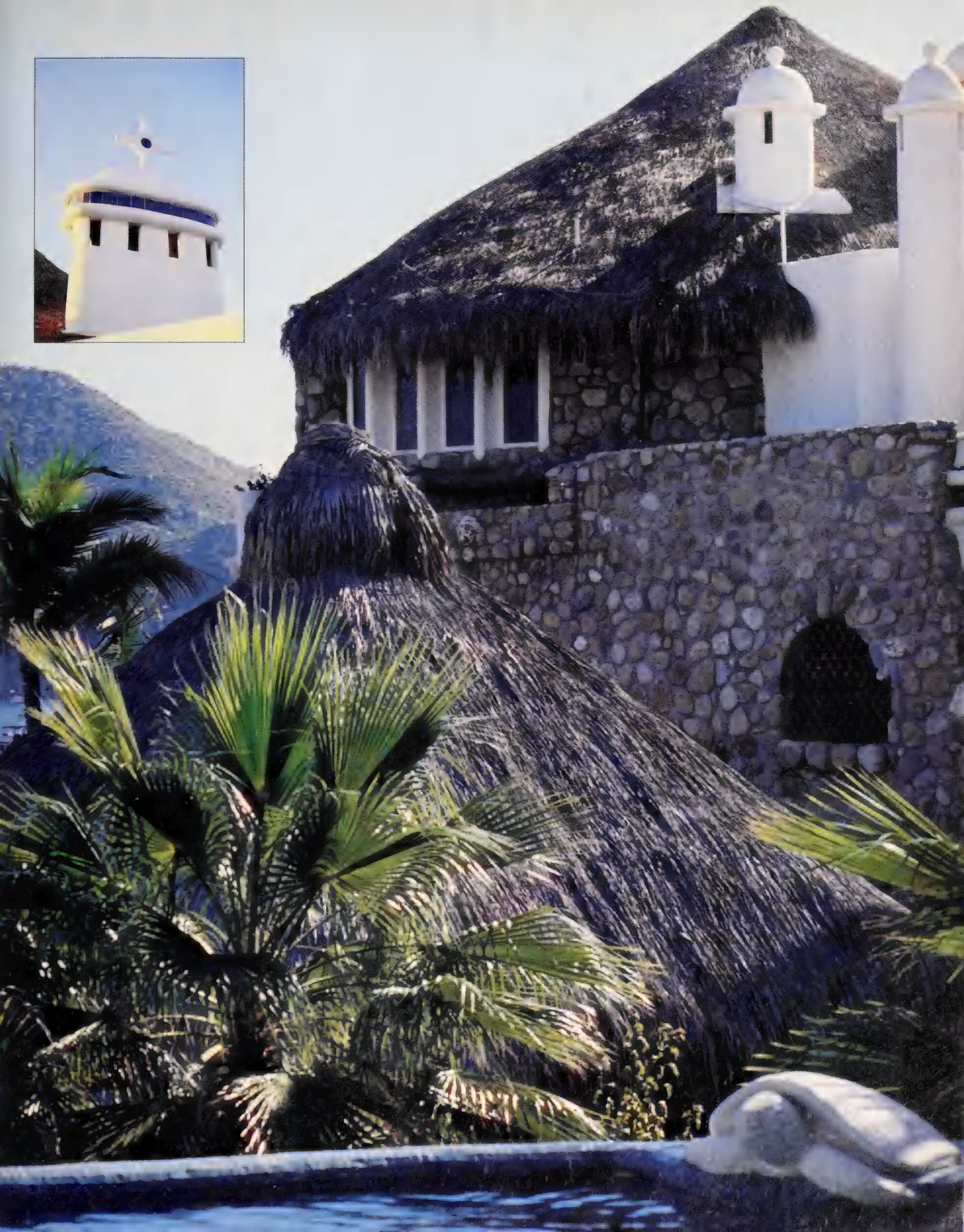
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PARADISE REGAINED



"It's our fantasy island," says the owner of this romantic resort, which hugs the coast of Cabo San Lucas, Mexico ▶







Strictly for mood: lace-edged netting that rustles with the breeze

A palm trunk entwined with fig vines supports an outdoor *palapa (opposite)*, made with palm thatch and twine-tied bamboo. Extra-full nylon netting hangs from an oversize hoop *(above)*—"nylon doesn't tear or hang stiffly like cotton mosquito netting." The netting is edged with lace and can be drawn back to create various romantic effects. Sheets, Martex. A window grid of hollow bamboo slices lets sea breezes flow through this bath *(right)*.

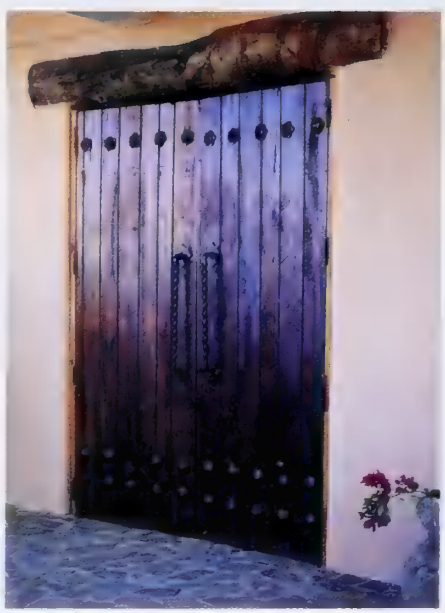
What if you could create your own personal Eden, a tropical house that's the next best thing to a hammock under a tree—how would it look? That's the question architect Edward Giddings answered with this sculptural resort complex, nestled on Mexico's Baja peninsula and cooled by breezes from the Sea of Cortez and the Pacific Ocean.

"Pat and I spent a lot of time imagining the most relaxing, romantic way to live in the tropics," says Giddings, who with his wife, Patricia, an interior designer, has been shaping some of Mexico's most exceptional homes for 25 years. At Cabo San Lucas, he wanted to build a bit of fantasy at every turn—domes that evoke Tunisia, turrets that seem medieval, South Sea island thatched *palapas,* even a dome with a churchlike cross that symbolizes the intersection of the sea and the sky. "This really is my husband's castle," says Pat.►



"Rooms with an abundance of curves are the most relaxing"

In the living room—and indeed, throughout the house—the Giddingses blur the transition between indoors and out. Floors are covered with sand-colored tiles that echo the beaches beyond. A blue striped fabric from Waverly brings in the color of the sea. And hints of nature are everywhere, from the plaster ceiling, impressed with a radiant palm-frond pattern, to the polished palm trunk that frames a doorway *(right)*. Rocks studded with coral and sea gems form the kitchen's curved wall *(opposite)*. Arranged on *nichos*, the Giddingses' collection of dishes becomes personal art.





Stolen from nature: seascaped rooms of reed, light and stone

When you arrive in a tropical paradise, your first impulse is to shed shoes, clothes and clutter. "Working in Mexico, I've learned how little you really need to create a beautiful and serene room," says Patricia Giddings. At her Cabo San Lucas resort no art adorns the walls. Accessories are mostly natural—fruit, flowers or shells. And the furniture is wonderfully understated. Banquettes and sofas, sculpted out of the same white plaster as the curving walls, seem to be an organic part of the room. In fact, they are. Pat says she "drew the outline for the sofa on the floor, and the workmen molded it on the spot." Equally curvy—but with the plus of being portable—is the leather and reed furniture, which was transformed with a coat of whitewash to make it unobtrusive.

Everywhere in the house, fluid lines please the eye, from the free-flowing walls to the rounded kitchen countertops. "We wanted everything to be as soft and soothing as possible," says Pat Giddings, "no sharp corners, no straight lines." Her theory is that the most restful living spaces avoid rigid architecture and severe right angles. "Here, you're essentially living in a lovingly crafted art form," she says. And that, combined with her judicious decorating, seems to have a transforming effect on her guests. "When they leave," she says, "they often tell me they're going to simplify their lifestyles and go home to toss out all that clutter."►





The ultimate triple play—jump in the sea, the whirlpool or the private pool

Cleverly, Edward Giddings created a balcony-pool, set high on pilaus, to emphasize the vistas. "We dreamed of a view that extended from the pool right out to the sea," says Patricia Giddings. One of her fantasies was a whirlpool, which was installed on the lee side of the pool, just beyond the sculptured turtle. For poolside meals, she likes to use glass dinnerware with an azure-blue rim. "It's so wonderful to have your food surrounded by the blue of the sea," she says. ■ *Writer* GLADYE WHITCOMB *Photographer* ELYSE LEWIN

DESIGNER ROOMS AT RETAIL

UPDATED SHAKER

Classic American furniture evokes an appealingly simple image. A Shaker desk, for example, or a Windsor chair. Despite the ornate treasures we can brag about—block-front desks, Belter love seats—the pieces with clean, honest lines, like these reproductions in The Lane Co.'s new Shaker Country Collection, are the ones that best sum up the American spirit. The wood pieces were adapted from Shaker originals, but the upholstered sofa and chairs presented a challenge. "The Shakers simply didn't have these things," says Ruth Clark, a company designer. "So we gave the new sofa and chairs the same functional simplicity the Shakers gave their wood pieces, and we designed fabric to simulate their woven tape seats." Connecticut designer Beverly Ellsley, for one, thinks Lane succeeded admirably. "The cabinets designed for this family room-kitchen were Shaker-inspired, and the furniture fits right in."►





Furniture this simple stands out on bare floors. "We tried rugs," says designer Ellsley, "but we liked it better this way." Sofa, $1,740; wing chair, $1,049; club chair, $840; dining chairs, $610 each; all, Pearson, a division of The Lane Co. Candlestand, $230; urn stand, $310; desk, $1,040; all, The Lane Co. Dining table, $1,100, Macy's Herald Square. Primrose print, $450, Ariel Press. White bottles, $70, $96, Sarreid, Ltd. Windsor chair, $4,500, Thos. K. Woodard. Weather vane, $2,200, Milne Antiques. Toy train, $250, Cynthia Beneduce Antiques.

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Bright country graphics and the honest spirit of Shaker show up in new, comfortable furniture





Frontier Biedermeier—inspired by 1840s Texas craftsmen and made for today

Reproductions of chairs made by Texas-German furniture makers come from Lane's America West Collection. Game table, $840, Lane/Venture. Armchairs, $638 each, Pearson, a division of The Lane Co. Marble-top table, $3,500, Parc Monceau. Antique birdcage, $1,600, Betty Jane Bart Antiques. Pair of urn-shaped finials, $600, Ten Eyck-Emerich Antiques. Curtain fabric, $13.50 a yard, Waverly. Paint, National Paint & Coatings Assoc.►

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WINDOW TREATMENTS AND WINDOW SEAT CUSHIONS BY ANTHONY LAWRENCE


MANAGEMENT
PAPILLON



Black and white toile is crisp and contemporary against traditional paneling of green

In a house where the kitchen is furnished with Shaker-inspired pieces, it comes as no surprise that the green living room has the same simplicity of spirit—a simplicity that's purely American, even though the inspirations came from Europe. The Biedermeier chairs *(preceding pages)*, for example, are Texas versions of the European originals. The design of the floor, a traditional pattern that's usually executed in marble, proves that as Americans simplify designs, they make them livelier. When carried out with paint and stain on pine boards, the pattern has a freshness that marble never does. The painted design on the sisal rug gives a new twist to the formal rug patterns of the Directoire period. In the same spirit of simplicity are the sheer pull-up curtains, which can best be described as minimal.■

Editor KIRSTEN HARWOOD
Writer ELIZABETH H. HUNTER
Photographer DAVID FRAZIER





"We have seen a lot of pink and mauve used as accents for green," says Beverly Ellsley, "but black looks much more crisp and contemporary." Club chair, $840; ottoman, $362; sofa, $1,798; armchair, $970; all, Pearson, a division of The Lane Co. Cocktail table, $469, The Lane Co. Wicker end table, $456, Lane/Venture. Windsor chair, $24,000, David A. Schorsch, Inc. Yellow chintz on pillows, $9 a yard, Waverly. Black lamp, $325, Paul Hanson Co., Inc. White lamp, $298, Hobe Sound Lamp Co. Painted sisal rug, $2,600, Marion Kent Ltd. Pine box, $325, The Studio.

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PAINTED FLOOR AND GLAZED WALLS BY DAVID CARLSON

PIECES OF DISTINCTION

Coming soon to your neighborhood, here's the latest in furniture with individual style

These are the season's best finds—straight from High Point, N.C., the American furnishings capital—just as they're hitting the stores. And the news keeps getting better: more options, high quality, even a few European updates of American favorites. On a special mission, we shopped the acres of showrooms—looking hard. We returned with one-of-a-kind designs that met our strict criteria. Each one can wake up a tired room all by itself. Each says, "drama"—and good value. Any one will add personality. *Editor* KATHLEEN MAHONEY



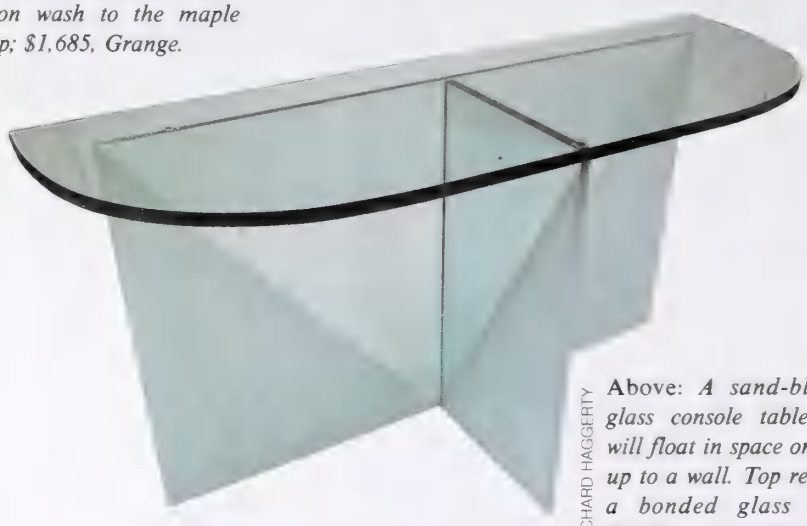
Above: *A stand-alone 5-1/2-inch-high accent to hold little treasures—and anyone's attention. In mahogany, with hand-painted faux-tortoiseshell finish, $170, Gear Stores.* JEFF McNAMARA



Right: *Lightened-up Hepplewhite in a dining or side chair with painted roses and ivory finish (also in black), $1,330, Casa Stradivari.* JEFF McNAMARA



Left: *This tall chest inspired by the spare lines of Shaker actually hails from France. Thibault Desombre applied a saffron wash to the maple top; $1,685, Grange.* JEFF McNAMARA



Above: *A sand-blasted glass console table that will float in space or back up to a wall. Top rests on a bonded glass base. $1,199, Swaim Designs.* RICHARD HAGGERTY

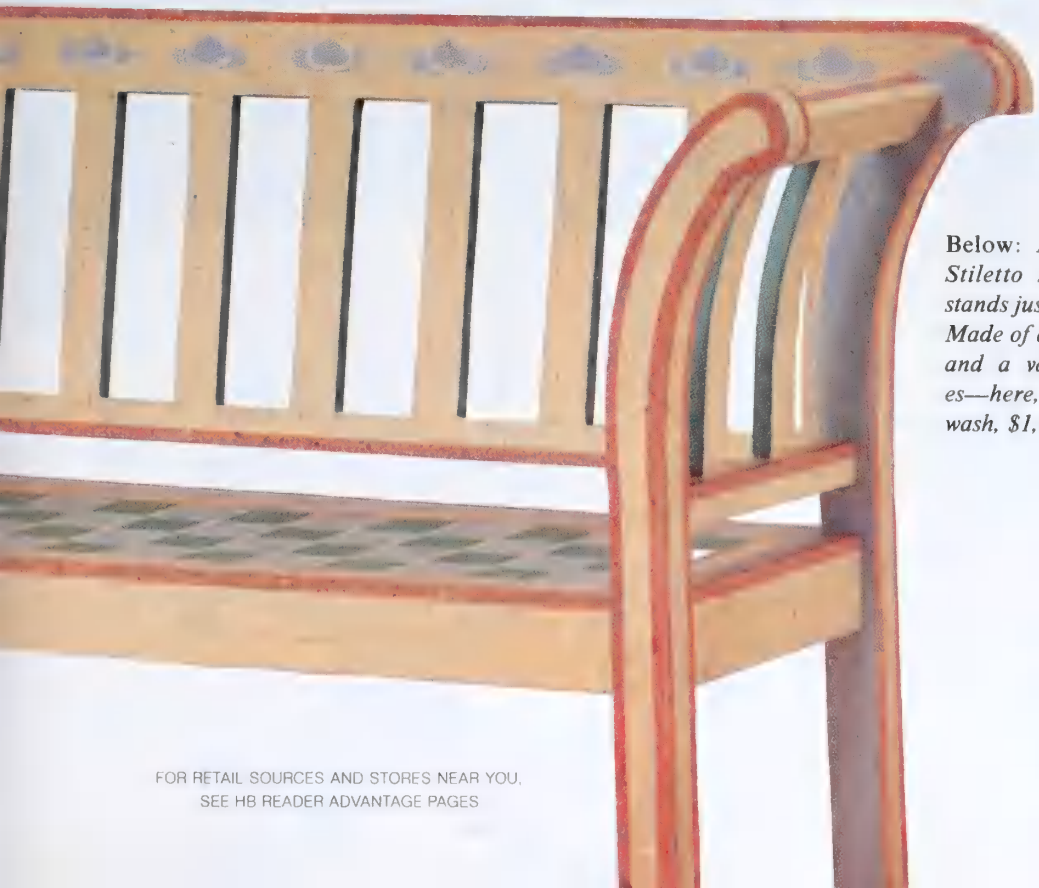


Left: *Modern craftsmen produced the finish, with its hand-carved, hand-colored look, and the patina of age that give this console table distinction. Made in the Philippines, $1,460, Maitland-Smith.*

RICHARD HAGGERTY

Below: *Seven layers created the surface of this handcrafted pine bench. Striping and stenciling give it dimension; spattering, an overall tone. $1,095, GuildMaster.*

JIM HULIN





Right: *This generously scaled pedestal table is painted with soft wisteria vines and creamy character. Comes in a pale green antique finish, $2,900, Sarreid, Ltd.*

RICHARD HAGGERTY

Below: *A go-anywhere Stiletto side table that stands just 30 inches high. Made of ash in three sizes and a variety of finishes—here, a subtle pink wash, $1,600, ASIF.* ►

RICHARD HAGGERTY



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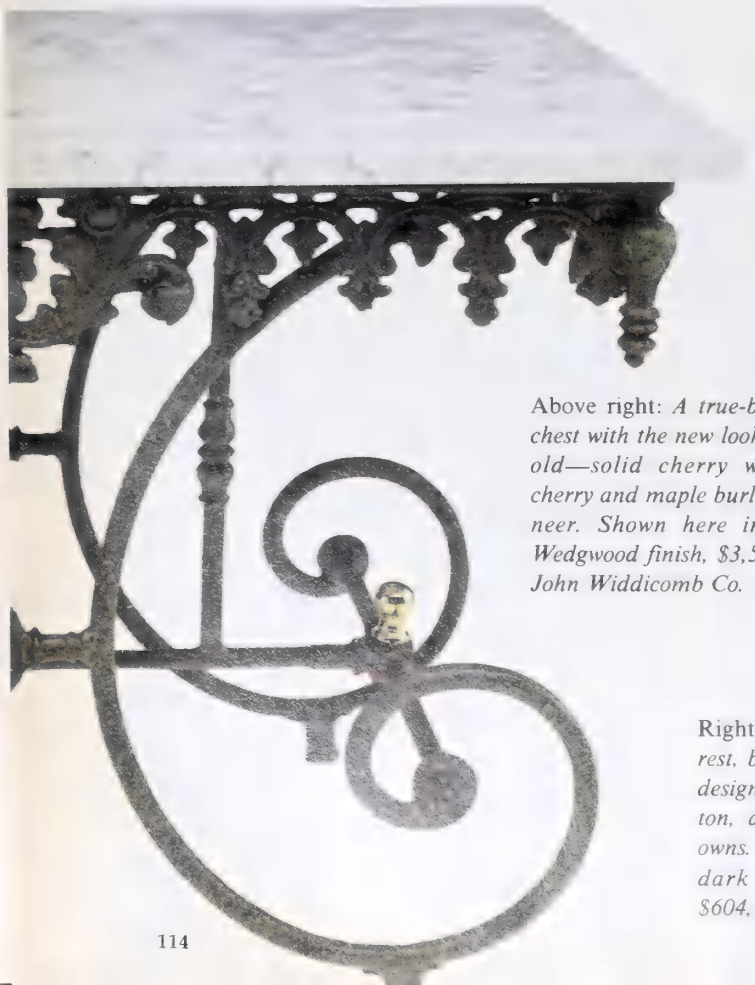
Right: *Easy as a hammock, but lots more luxe, this Empress chair can go anywhere, from bedside to fireside. The wrought-iron frame comes in three finishes; $375, Woodard.* RICHARD HAGGERTY

Right: *A unique and stylish hybrid, this armoire offers an authentic 19th-century English face of doors and drawer fronts plus custom shelves to hold collectibles or TV. $5,000, The Wind Rose.* RICHARD HAGGERTY



Below: *This French baker's table takes on elegance with brass details and a marble top. Base comes in three finishes (verdigris shown); $2,500, Woodard.* RICHARD HAGGERTY





Above right: *A true-blue chest with the new look of old—solid cherry with cherry and maple burl veneer. Shown here in a Wedgwood finish, $3,505, John Widdicomb Co.* RICHARD HAGGERTY



Right: *Not just any footrest, but a charming turn designed by Mark Hampton, after an antique he owns. In cherry, with a dark Regency finish, $604, Hickory Chair Co.* RICHARD HAGGERTY



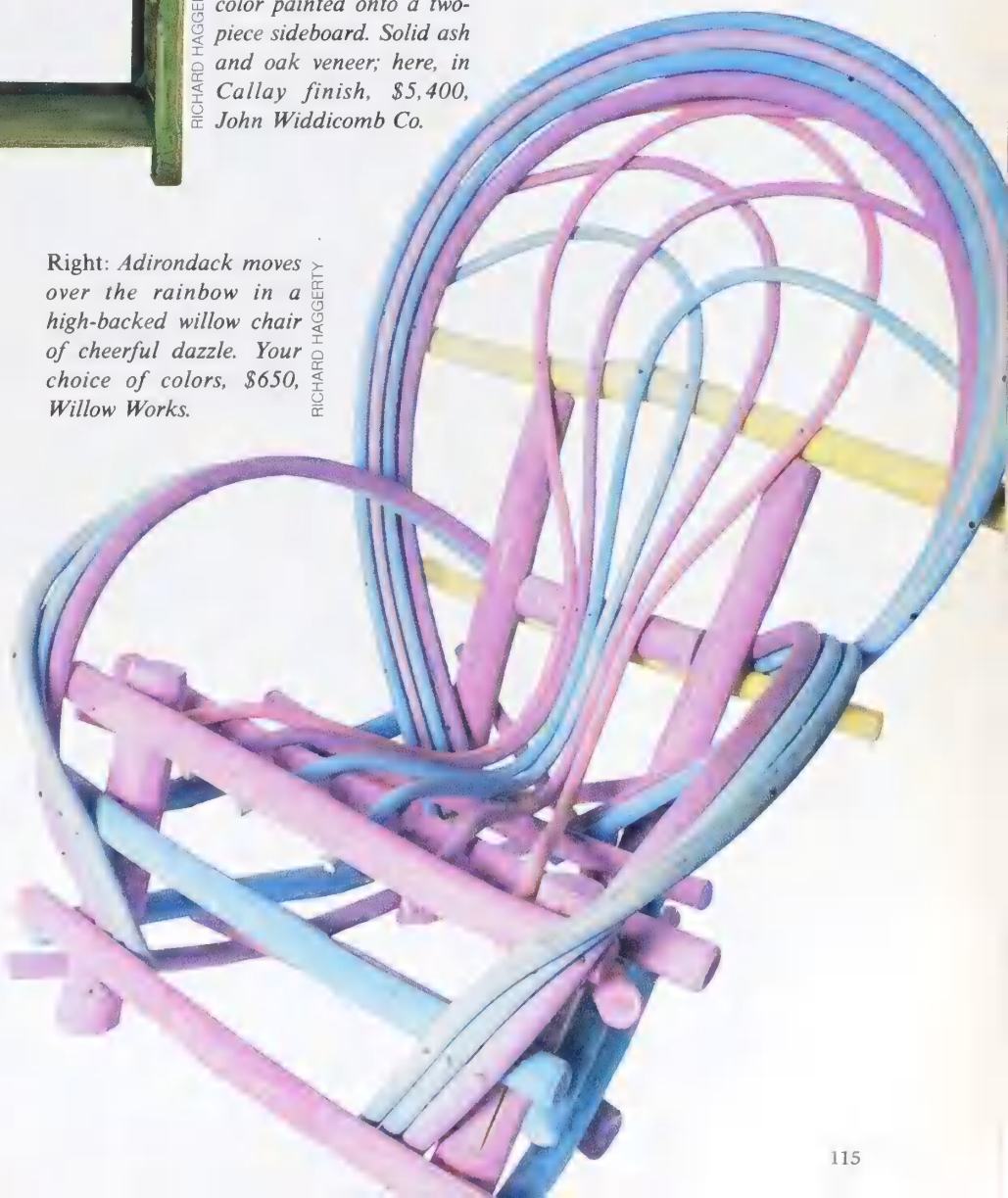
Left: *A made-today heirloom—with weathered color painted onto a two-piece sideboard. Solid ash and oak veneer; here, in Callay finish, $5,400, John Widdicomb Co.*

RICHARD HAGGERTY



Left: *From France comes this Diva chair, a marriage of Mallet-Stevens and Art Deco's streamlined flavor. Metal with upholstered seat, $780; or with leather, $840; Grange.*

JEFF McNAMARA



Right: *Adirondack moves over the rainbow in a high-backed willow chair of cheerful dazzle. Your choice of colors, $650, Willow Works.*

RICHARD HAGGERTY

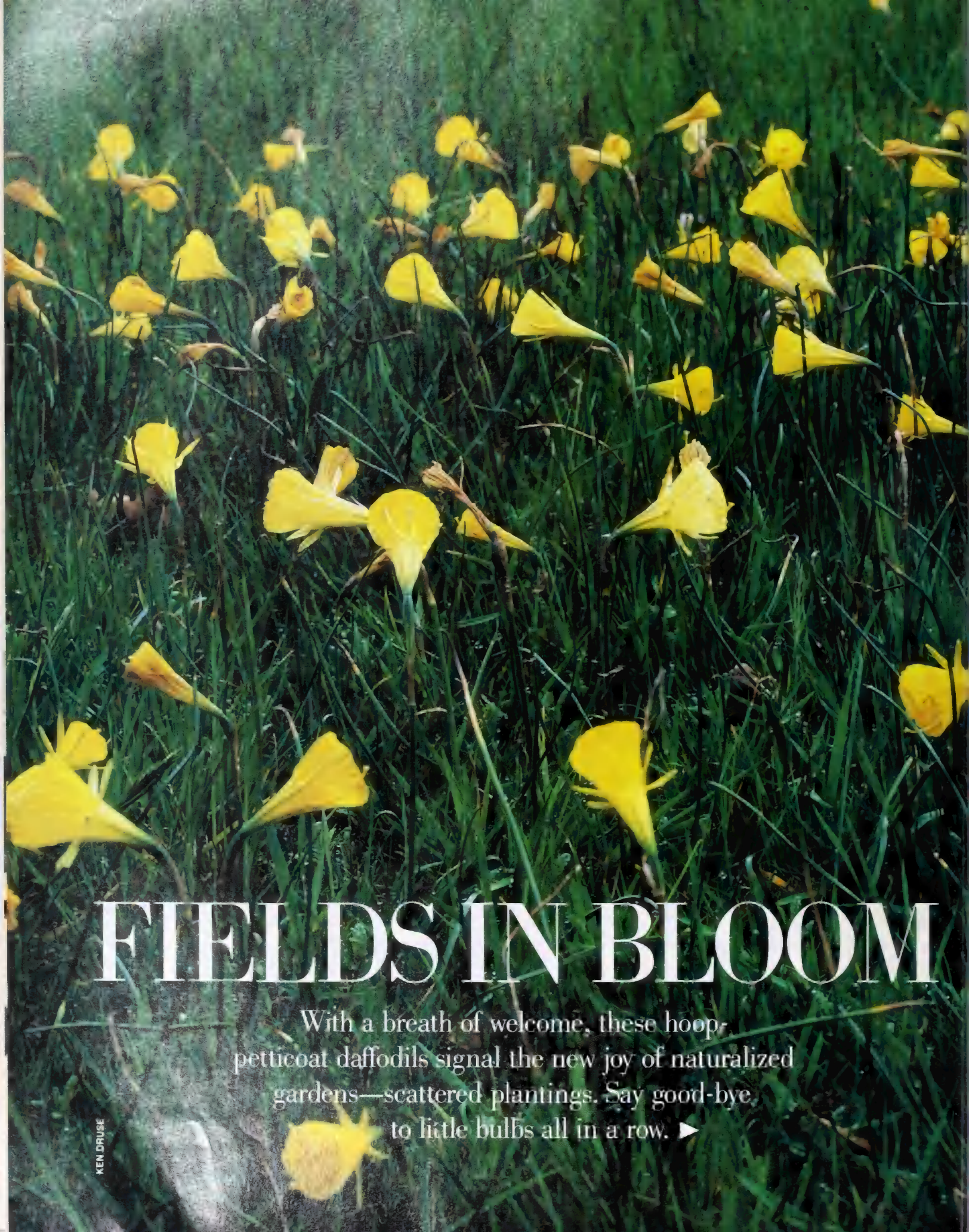


Above: *A bit of ornament and crisp gingham frame this damask rose in style. Print, $52; ornament, $20; Framed Picture Enterprise.* ■

RICHARD HAGGERTY

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES

FOR MORE DETAILS, SEE PRODUCT INFORMATION



FIELDS IN BLOOM

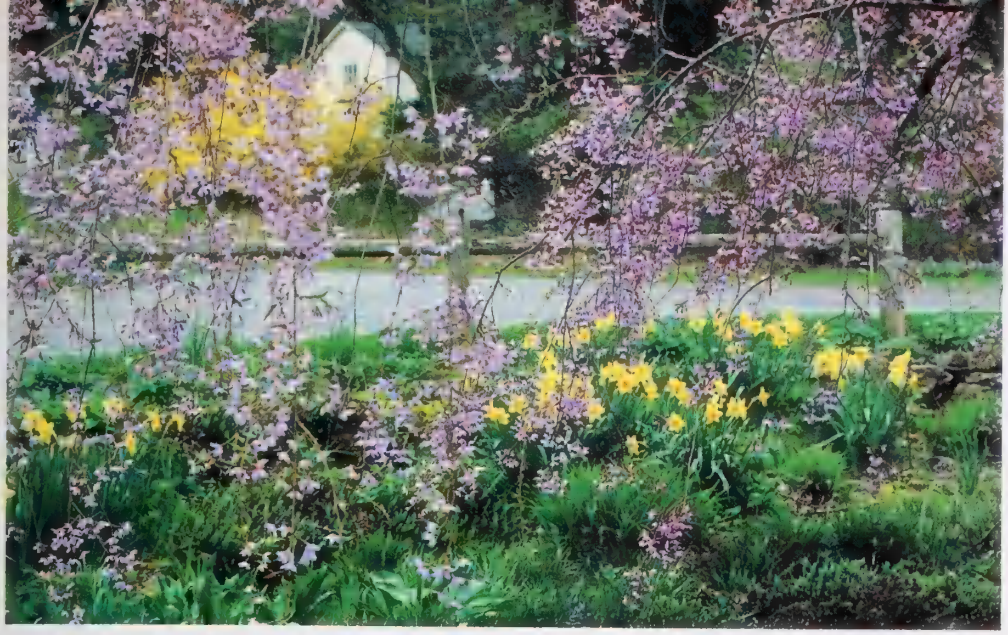
With a breath of welcome, these hoop-petticoat daffodils signal the new joy of naturalized gardens—scattered plantings. Say good-bye to little bulbs all in a row. ▶

KEN DRUSE



TOM PRITCHARD





Left: Spring bulbs, like these *Narcissus jonquilla* hybrid 'Suzy,' grow well under deciduous trees because they bloom before the tree leaves come out. The bulb foliage has a chance to ripen—which is necessary to insure next year's blooms—before being blocked from sunlight. *Opposite:* A large cupped daffodil—'Fortissimo'—can be naturalized in a rock garden or in woodland masses.

In a 1950s newspaper gardening column, Vita Sackville-West took a firm stand on planting daffodil bulbs: "If you want a drift looking right and happy," she wrote, "you will fling a handful over a stretch of grass and plant them where they fall and roll. Never mind if their distribution seems irregular." However tempting, flinging bulbs is no longer recommended because they're so easily bruised, but the advice for naturalizing holds true today. Naturalizing simply means planting bulbs so they look part of the landscape. Ken Druse, House Beautiful's gardening editor, points out that when the bulbs bloom in soft drifts instead of rigid rows, they will look almost wild. He sides with Sackville-West about location: Daffodils often look best when naturalized in a lawn. Grape hyacinths and fritillaria are too short and delicate to be planted in a lawn, but the principle of planting in masses is the same. In fact, any bulb that will multiply over the years is a candidate for naturalizing. Hybrid tulips will not multiply, but old-fashioned species tulips do just fine.►

Photographer KEN DRUSE



When naturalizing daffodils or grape hyacinths, think "drifts"—more is always better



Most gardening experts recommend planting daffodils in drifts or masses, like the field of *Narcissus bulbocodium (preceding pages)* and the naturalized mix of daffodils *(above)*. Miniatures like these 'Jack Snipe' daffodils *(left)* are perfect for naturalizing in a rock garden. If planted on the cool north or east side of a garden, 'Jack Snipe' will bloom for more than a month.

Indoors, cut flowers are just as natural—gathered in simple arrangements that will charm your dinner table



Opposite: **This loosely arranged bouquet in a glass decanter proves how versatile daffodils can be. Here, they mix with a couple of currant branches in flower. In the background, a pot of geraniums provides greenery.** *Left:* **For tiny delicate flowers like fritillaria, which look best all alone, Tom Pritchard created a "bouquet" in which each variety of spring flower blossoms in its own vase.**



Above: **An airy bouquet of mostly daffodils—white 'Mount Hood' and multicolored 'Pheasant's Eye'—and tulips, with one branch of bleeding heart and a couple of stems of leucojum to keep it from being too staid.** *Right:* **A bunch of daffodils will look good in almost anything, as long as it's not too fussy. A French mustard pot is the perfect foil for these split-cup 'Orangerie' daffodils.**



If you have beautiful fields of daffodils, you should translate that feeling into bouquets," says New York floral designer Tom Pritchard, whose Mädderlake shop is committed to the simple and natural approach to arranging flowers. Pritchard, who put together all the fresh, uncomplicated bouquets shown here, likes to make the transition from garden to tabletop with as little change as possible. "One of the best things about flowers from bulbs," he explains, "is that you can go out, gather a handful and just plunk them into a vase. They have great personality of their own, and don't depend on anything else to make an animated bouquet." In fact, flowers like fritillaria look even better all by themselves.

TAKE IT FROM THE EXPERTS

- For naturalized plantings, toss a handful of pebbles on the ground rather than the bulbs themselves, then dig the hole for a bulb where each pebble falls. Sprinkle bone meal into each hole before putting in the bulb.
- If squirrels, woodchucks and moles have been eating your spring bulbs, stick to daffodil bulbs. They are poisonous when eaten, and wild creatures won't touch them.
- All bulbs need a period of ripening after they flower, a time during which the foliage grows and feeds the bulb, plumping it up again to flower next year. Cutting the foliage before it yellows could mean losing next year's flowers.
- To make daffodils, fritillaria and grape hyacinths last longer indoors, cut the stems on a slant and plunge them immediately into lukewarm water.
- Vases can be any find that holds water: green medicine bottles, the globe of a broken wine goblet, old-time tumblers, vintage crockery—anything, in fact. ■

Writer ELIZABETH H. HUNTER
Photographer TOM PRITCHARD





THE GROWN-UP COTTAGE

Quiet and welcoming, this traditional getaway place has all the comforts of home

Set amid a clump of trees that fan the breeze, given a tower to catch the sea view and a wide porch where the family can gather, this house, though new, evokes all the comforts of a classic seaside cottage.

Both the owner and his architect, James Volney Righter, have been vacationing on this tranquil East Coast island for years. So they brought to the project fond memories and a sure sense of what is appropriate to a place where tradition reigns and people value privacy. "We didn't want a house that would cause comment," explains the owner. "Nothing splashy."

With its pitched roof, gray shingles, white trim and latticed detail, the house designed by Righter fits right in with the island's turn-of-the-century cottages. "The family made it easy for me to design the house," he says. "From the start they were precise about their budget and what they wanted."

The clients were just as clear about what they didn't want: a sprawling house that would take over the site. To preserve the gnarled old trees, mosses and lichen—as well as to stay within the budget—the architect made the house compact. Yet it contains a surprising number of rooms within 2,200 square feet.

It also offers unexpected pleasures. "No matter how small, almost every Righter house has a tower—the architect's trademark," says the owner. "To make sure ours would be tall enough to catch the sea breeze over the treetops, Jim and I came out here one day and crawled around," he recalls. "We climbed the highest tree to figure out just how high our house would have to go."►

As so often with vacation homes, the back of the house is where the family really lives—in rooms opening to the outdoors. Here, glass doors lead to the porch, and large windows look out over the deck to the water *(opposite)*. In front *(above right)*, the house puts a private face to the street, with small windows and a discreet facade.



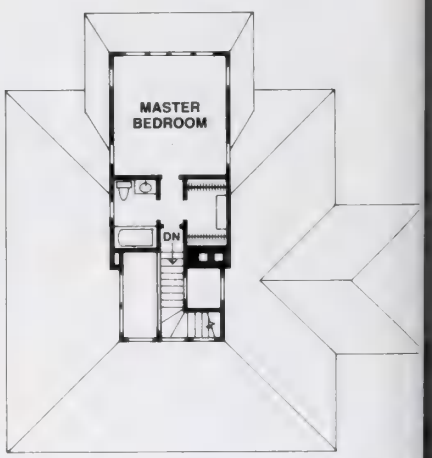
To capture the sea view, the basement was made unusually high, leaving an awkward space between the ground and the first floor *(below)*. Half-round windows with white trim—the only custom windows in the house—bridge the gap and help the house fit in with its turn-of-the-century neighbors.







A central hall *(above)* routes traffic and guards the living room's privacy *(left)*. Informal furnishings keep the room beachside easy. Sofas slipcovered with blue-striped cotton from Clarence House; sculpture above the fireplace by Betty Parsons, from the Armstrong Gallery.



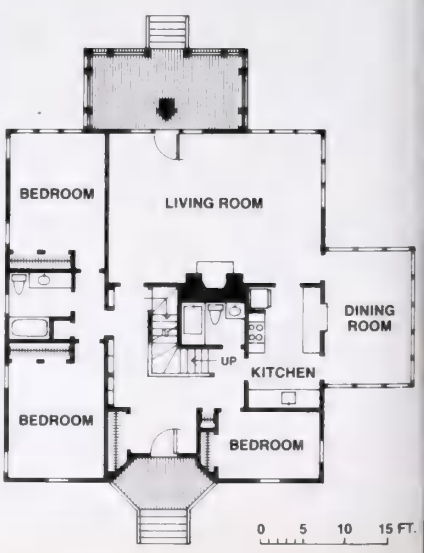
Easy days at the beach cottage are built in with relaxed furnishings and the pull-up-a-chair porch

Stepping through the front door, you see what project architect Jacob Albert describes as the house's "only really dramatic gesture." It's a tall stair hall filled with light that filters down from high windows. The hall acts as an air scoop, a sort of reverse chimney that brings cool air into the house. Long ago, the owner read about this feature in ancient Persian houses, and he remembered the idea.

Behind the hall, the seemingly traditional house has an up-to-date room arrangement. An unexpectedly large living room opens to a porch, dining room and a convenient central kitchen. Children's and guest bedrooms, where nobody spends much time in a beach house, gave up space for the living areas.

The more generously proportioned master bedroom occupies the second floor "tower." "A children's dormitory on the second floor of a house we rented was the only room with a good view," the owner says, so here they decided to use the second floor with its ocean view for their own bedroom. "Ideas from every house we ever lived in went into this house." The large living room with its tall Rumford fireplace recalls a family hunting lodge, while the pass-through from the kitchen to the dining room came from a childhood cottage. With all these memories integrated into the plan, "this house, more than any other, feels like a home."■ —SUSAN ZEVON

Photographer JUDITH WATTS



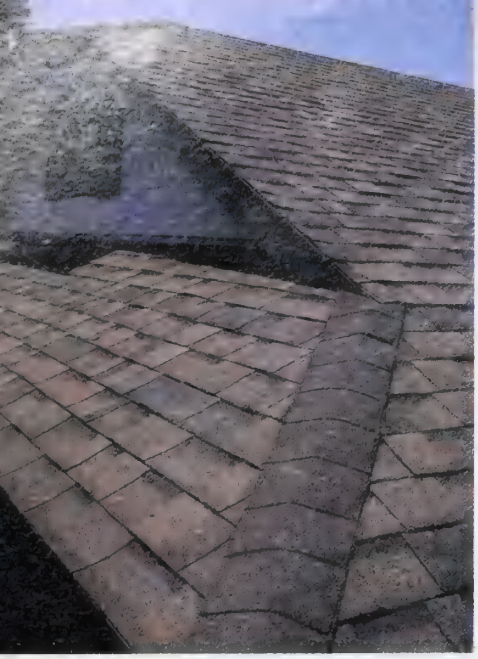
FOR MORE DETAILS, SEE PRODUCT INFORMATION







Pulling the outdoors into the house, the back porch has an area shaded by latticework and posts and, beyond, a wide-open sun deck that leads to the sea. Both are furnished with comfortable antique wicker. A cutout in the wall between the kitchen and dining room *(above left)* brings in light and serving dishes too. Cabinets flank the opening, highlighted by a pleasing green backsplash. In the master bedroom *(above)*, a window wall looks out to the ocean. The room's color scheme echoes blue sky and water with bed linens from D. Porthault & Co. and a 19th-century quilt from Thos. K. Woodard.



▲ Roofing



▲ Kitchen Remodeling



▲ Siding

▼ Windows



▼ Heating & Central Air Conditioning



▼ Garage Doors



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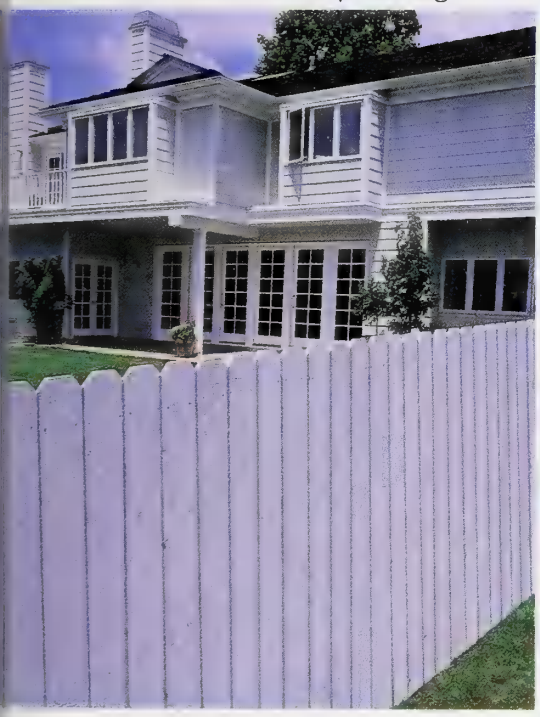


▲ Bathroom Remodeling



▲ Patio Doors

▼ Fencing



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CLOSE-UPS

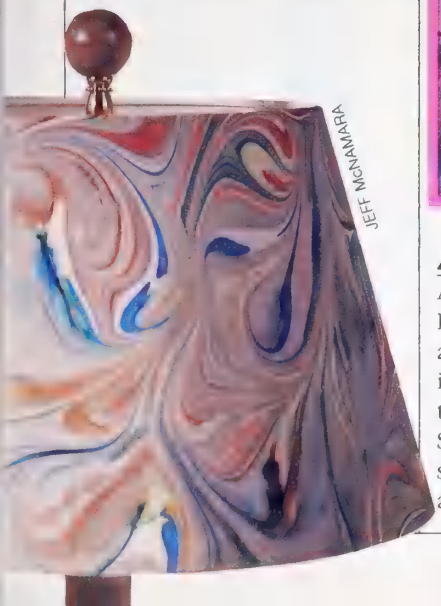
By PHYLLIS BARTLETT



PRINT, RICHARD HAGGERTY; RIBBONS, CARLA BREEZ

▼ SHADES OF STYLE

Want to give character to a plain shade? Revitalize a scruffy one? Cover it with one-of-a-kind hand-marbleized paper from Il Papiro, 1021 Lexington Ave., New York 10021. A 19-by-27-inch sheet ($21) covers a 7-inch-high shade with a 20-inch bottom diameter. *Method:* Fold a wide strip of tracing paper around shade; mark *curved* top and bottom circumferences. Cut out; use to outline marbled paper. Use double-faced tape to apply to shade. More lamps, HB Best of Market, page 26.



JEFF McNAMARA

◀ WALL FASHION

Enhance an old book plate or print with ribbon. Suggestions: a gilt-edged botanical, a moiré-matted hunting print or a plaid-trimmed fashion plate. Unlimited design possibilities: Edge a mat with ribbon or run a strip down its center. Use two ribbons. But do measure carefully, and do keep ribbons fresh by attaching with double-faced tape only at key points. Add frame. Last, staple ribbon to back so it conceals picture wires. Details on this print, page 115.



KARI HAAVISTO

▲ SHIRRED MAGIC

Daylight is much prized in designer Ingrid Goulston's native Sweden. So, for a showhouse in wintry Massachusetts, she designed a window treatment based on traditional Swedish ones *(page 88)*. It's easy to emulate. Sheer fabric edged with pleats is simply drawn through a decorative brass loop (from a fine hardware store) that's mounted two inches out from the cornice. The ends of the fabric are looped over (and conceal) a standard wood curtain pole. Floor-length curtains are shirred on the pole at each side (you could use ready-made curtains). We'd like to do this as a coronet canopy over a headboard or a daybed. Fine hardware stores that have catalogs: P. E. Guerin, Inc., 23 Jane St., New York 10014; Simon's Hardware, 421 Third Ave., New York 10016.



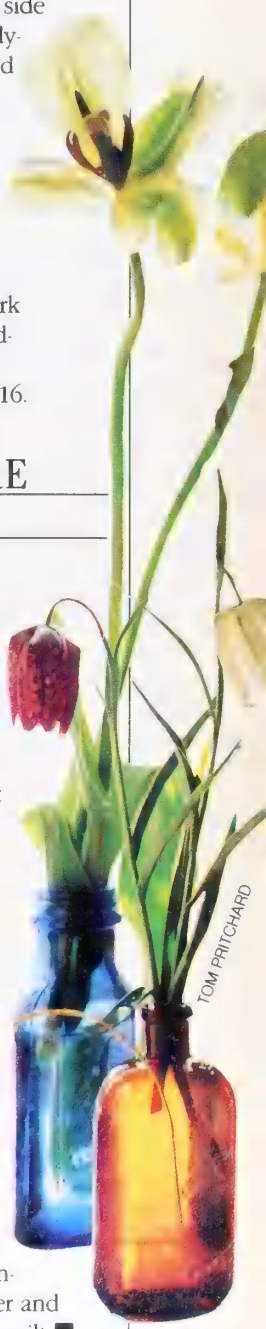
JOHN NIHOUL

▲ CONVERSATION PIECE

A seating plus for entertaining in designer John F. Saladino's Kips Bay showhouse salon *(page 83)* is the centerpiece known as a *borne,* derived from the overstuffed velvet poufs in 1890s interiors. It faces into four areas for easy socializing. Decorating trap: "It could have looked like a museum piece," says Saladino, but his solution was an open frame with a plywood seat, creamy gauze upholstery for the cushions and airy skirt, and unpainted wood-tassel fringe. All, a disappearing act.

▶ TREASURE HUNT

Here's how to justify almost any antiques purchase, even just *one* exquisite etched cordial glass. Or a Waterford tumbler marred by a chip. Simply press it into service as a vase. Here and on page 121, floral designer Tom Pritchard showed us a few of *his* finds, old medicine bottles (39 cents each), holding casual blooms. His favorite flowers, like these tulips and fritillaria, fall easily into graceful positions, enhancing the container and absolving shoppers' guilt. ■



TOM PRITCHARD

As I See It #2 in a series
Anthony Russo
'RSVP'
Scratchboard

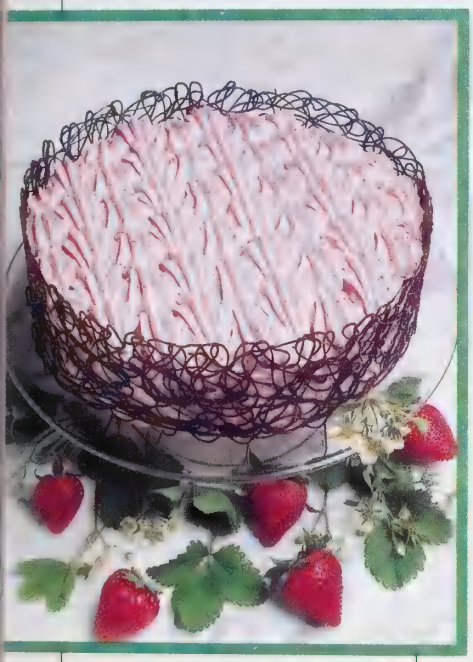


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Edited by SARAH BELK

JUST TREATS



From *The Cake Bible* by Rose Levy Beranbaum. Copyright © 1988 by Rose Levy Beranbaum. Photo by Vincent Lee. Reprinted with permission of William Morrow & Co., Inc.

▲ BY THE BIBLE

It took the author of a master's thesis on how sifting affects dry ingredients to pen a treatise on baking good enough to be called *The Cake Bible* (Morrow, $25). Rose Levy Beranbaum is committed to the "why" of her art—why substituting, say, oil for butter or whites for yolks makes cakes moist or dry, dense or tender. Cake chemistry is an exact science—master her methods, and amazing confections like Strawberry Maria *(above)* are virtually foolproof. But even though you must follow the rules (this *is*, after all, the bible), there's room for interpretation. Once you have the basics, you'll use the book as much for reference as for recipes.

▼ MMM, MMM GOOD

Who owns the world's most comprehensive collection of soup tureens? The Campbell Soup Company, of course. Now, 120 of the grandest vessels ever to greet a ladle (including this c. 1755 example) have left Campbell's own New Jersey museum for a two-year tour that stops in 10 U.S. cities. The first leg includes Detroit (to Oct. 9), Santa Barbara (Dec. 4 to Jan. 8) and Fresno, Calif. (Jan. 23 to March 13).



SOUP TUREEN, CAMPBELL SOUP TUREEN COLLECTION, CAMPBELL MUSEUM, CAMDEN, N.J.

▶ HOT POT

In Finland, it's *cold*. So leave it to the Finns to design a colorful coffee service that's festive and fun enough to warm you up before the first sip of hot coffee. Coffeepot, $140; cup and saucer, $31.50; from Ahlstrom-Iittala, available with complete place settings at specialty stores nationwide.



RANDY O'ROURKE

▼ EDIBLE PETALS

Serving tea? Don't put all your flowers in one basket. Try an old-fashioned treat—colorful, delicately flavored lavender, nasturtium, rose and oregano-blossom jellies. They're easy to make, look terrific (especially in old-style jelly jars) and are delicious at tea time spread on scones, tiny sandwiches or between layers of génoise or pound cake. Get Kathryn Kleinman and Sara Slavin's *On Flowers* (Chronicle Books, $30) for more edible—or just elegantly unusual—ways to put flowers on your table.■

Writer SUSAN BERNFIELD



From the forthcoming book *On Flowers* by Kathryn Kleinman and Sara Slavin, photography by Kathryn Kleinman, to be published this October by Chronicle Books, San Francisco. Copyright © 1988 Kathryn Kleinman, Sara Slavin



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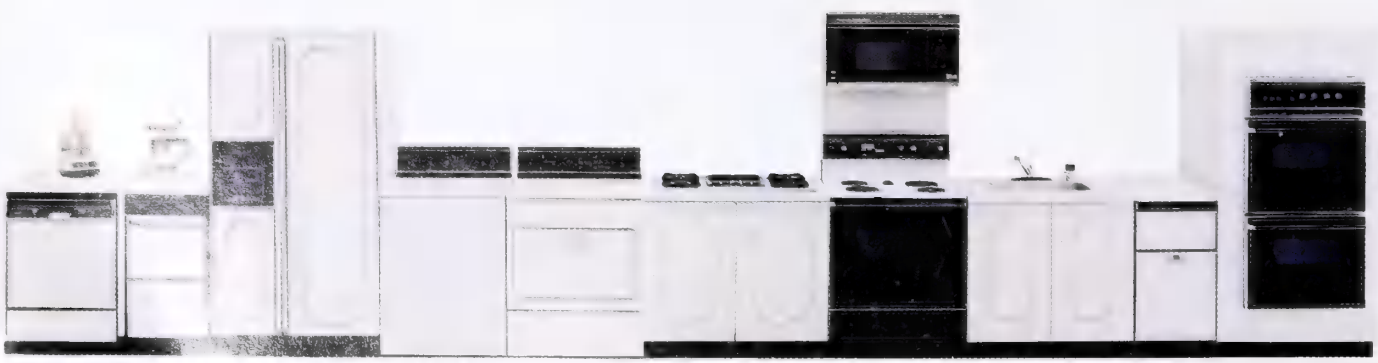
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PRESERVING: JARS OF PLENTY



One weekend of preserving has long-term rewards: a well-stocked pantry, gifts at the ready, and the honest goodness of condiments like herbed pepper vinegar, gingered peach chutney and cranberry-walnut ketchup *(from left)*. ►

From *Special Occasions* by John Hadamuscin. To be published by Harmony Books, a division of Crown Publishers, Inc. in November 1988. Text copyright © 1988 by John Hadamuscin. Photographs copyright © 1988 by Randy O'Rourke.

Clockwise from left: Provençal salsa, sweet and hot pepper relish, roasted red peppers and dried tomatoes in basil oil and mustardy green-tomato peppercorn relish all take advantage of end-of-summer tomatoes. (Serving suggestions, opposite page.)



Horseradish *(above)* adds zip to a traditional apple jelly. Serve with roast or grilled chicken, turkey, duck or game birds. Spicy pickled crabapples *(left)* are the perfect escort for roast pork or pork chops.



Mom's Piccalilli *(above left)* is an easy version of an old favorite. Old-fashioned sweet and hot corn relish makes good use of not-so-tender autumn corn. Serve alongside pork chops, ham steaks or grilled shrimp.







The sweet and sour dressing above (adapted from one at The Brunswick Grill, in Willard, Ohio) is not just for salads: Serve with tortilla chips or French fries, or use as a basting sauce for grilled vegetables or meats.



Chowchow (here, made with end-of-season autumn produce) has many variations: Brussels sprouts make this one unusual. Serve the tangy relish with broiled flank steak or veal chops, or Thanksgiving turkey.

Homemade preserves mean a shelf full of old-fashioned pride and plenty. Nothing evokes home-cooked comfort so much as jams and relishes you've put up yourself. In addition, of course, homemade condiments are the original convenience food: A spoonful of relish, a dollop of chutney or the spice of tomato salsa quickly turns even the simplest roast, chicken or chop into a special event.

Besides classic favorites like chowchow and corn relish, John Hadamuscin, the cook behind the recipes here and the author of *Special Occasions,* offers tempting new creations for today's more adventurous palate. Try such savories as roasted red peppers and dried tomatoes in basil oil (serve as a salad with fresh mozzarella); green-tomato peppercorn relish (serve with grilled sausages or ham sandwiches); and Provençal salsa (serve on pasta or pizza). And if you find the thought of sterilizing jars and water-bath processing intimidating, simply eliminate these steps for shorter-lived condiments (about three weeks, refrigerated). ■ —SARAH BELK

Photographer RANDY O'ROURKE

RECIPES BEGIN ON PAGE 142

FOR MORE DETAILS, SEE PRODUCT INFORMATION

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER



BRADLEY OLMAN

AFTER-DINNER DIPS

We like to end a big dinner in a relaxed, informal way by offering fruit or sweet biscuits to dip into a glass of wine. Here are some of our favorite combinations:

- Italian amaretti cookies or hard crescent-shaped almond biscuits (*biscotti*) with glasses of sweet Italian Vin Santo;
- fresh, whole strawberries (preferably with their stems) along with glasses of fresh, ripe Cabernet Sauvignon or a sweet Vouvray;
- slices of Bosc pear with glasses of vintage port;
- chocolate-covered biscuits or fingers of firm chocolate cake with a California Black Muscat wine, such as Quady's Elysium.

POMEROL: BORDEAUX'S BIG RED

Parisian restaurateurs love to search out great wines from little-known areas and estates and feature them with their dishes. It was at Tan Dinh, the trend-setting Vietnamese restaurant there, that we discovered the surprising number of great wines from Pomerol, the smallest district in the Bordeaux region.

What makes these wines so special? Produced primarily from the softer Merlot grape, they are the most appealing Bordeaux reds, with a deep, fruity bouquet and an intense, plummy flavor. Pomerols are especially wonderful with the hearty back-to-fall dishes of beef and game.

The estates in Pomerol are tiny, most producing fewer than 4,000 cases a year. For that reason, the overall quality of Pomerol wines is very high. If you want great flavor—and a good value—you can hardly go wrong with a Pomerol from 1982 or 1985. Here is a list of our favorite bargains: Ch. Vieux Château Certan ($25); Ch. Petit-Village, Ch. Clos René, Ch. Bon Pasteur and Ch. La Croix de Gay (all about $20); Ch. La Croix ($15); and Ch. de Sales and Ch. L'Enclos (both about $13).

ITALIAN WHITES ARE PASTA PERFECT

Pasta in this country has come a long way from spaghetti with tomato sauce and meatballs. Friends have been asking us what wine they should serve with new, elegant pastas like the following:

- fettuccine with Parmesan and truffles (or other wild mushrooms);
- ricotta and Swiss chard ravioli with melted butter and Parmesan;
- linguine with shrimp, scallops, clams and herbs;
- meat-filled cappelletti in broth;
- spaghetti with fresh tomatoes, peppers, anchovies and capers.

Our answer is one of the delicious new Italian white wines that are being imported. Some of these wines are made from grapes that are new to Italy, such as Chardonnay; some are blends; some are the result of innovative winemaking techniques. What they all add up to is a range of fruity, fresh whites that enhance most pastas that aren't masked by a thick tomato sauce. Look for 1986 Chardonnays from Jermann, Capezzana, Pio Cesare and Lungarotti ($9 to $12); Bianco di Coltibuono from Badia a Coltibuono ($9); Villa Antinori Bianco Toscano ($6); Antinori Cervaro della Sala ($15), Col Baraca ($7.50) and Masianco ($6) from Masi.■



JESSE GERSTEIN

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ORANGE-MARINATED CHICKEN

8 boneless, skinless chicken breast halves
4 cloves garlic, crushed
1 1/4 cups orange juice
3/4 cup dry white wine
1/4 cup olive oil
1/4 cup minced shallots
1 tablespoon grated orange zest
1/2 teaspoon salt
1/2 teaspoon freshly ground pepper
1 teaspoon each dried thyme and dried rosemary

☐ In a nonaluminum bowl combine all ingredients and let stand 45 minutes.
☐ Remove breasts and place on a broiler pan (reserve marinade).
☐ Place pan 6 inches from broiler and broil 10 minutes, or until juices run clear. Remove breasts from pan (reserve juices); keep warm.
☐ In a small saucepan over medium-high heat boil marinade and cooking juices 5 minutes to make a sauce. Top breasts with sauce.

POLENTA WITH WILD MUSHROOMS

1/2 teaspoon salt
1 cup polenta (coarse cornmeal)

☐ In saucepan bring 4 cups water and salt to a boil. Add polenta slowly, whisking constantly. Simmer 30 minutes, stirring frequently.
☐ In a skillet heat 2 tablespoons butter over low heat. Add mushrooms and cook 5 minutes or until tender. Keep warm.
☐ When polenta is done, stir in cheese and remaining butter. Top with mushrooms and pepper.



4 tablespoons unsalted butter
6 ounces wild mushrooms, trimmed and cut into 1/4 to 1/2-inch strips
1/4 cup grated Parmesan cheese
Freshly ground pepper, to taste

GREEN BEANS WITH WALNUTS

1 pound green beans, trimmed
2 tablespoons walnut oil
1/2 cup coarsely chopped walnuts, toasted
Salt, freshly ground pepper, to taste

☐ In a large pot of lightly salted boiling water, boil beans 2 minutes or until just tender. Drain.
☐ Just before serving, heat oil in a large nonstick skillet over low heat. Add beans and heat through, about 5 minutes. Serve warm, sprinkled with walnuts, salt and pepper.

PEARS WITH MAPLE CREAM

1 cup dry white wine
1 1/2 cups sugar
4 firm, ripe pears
3 to 4 tablespoons maple syrup
1 2-inch piece vanilla bean
1 cup heavy cream
Maple sugar (optional)

☐ In a nonaluminum saucepan over medium heat, bring 6 cups water, wine and sugar to boil.
☐ Add pears and vanilla bean; lower heat and simmer 5 to 10 minutes, or until just tender. Let stand until serving.
☐ In a bowl whip cream until stiff. Fold in 2 tablespoons of syrup.
☐ Cut pears into thin wedges and arrange on plates. Serve with whipped cream, drizzled with additional syrup and sprinkled with maple sugar. ■

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

A homemade brown-bag lunch can without a doubt be tastier and more healthful than a dreary who-knows-how-old tuna salad from the deli or an anemic sandwich with dubious-looking cheese from the coffee wagon. No time to prepare lunch in the morning before work? Help is only a microwave away. This trusted friend not only cooks food in a flash, but helps it retain more water-soluble vitamins than more conventional means of cooking. More vitamins mean greater nutrition—something your midday meal shouldn't be without. The fresh salmon salad, veal and spinach loaf (lighter than Mom's meatloaf), and chicken salad can be tucked into a whole-wheat pita pocket or packed into plastic containers to enjoy with a bran muffin, fruit and skim milk or mineral water.

SALMON AND APPLE SALAD

- **1 pound thick salmon fillets (or substitute bluefish, tuna or mullet)**
- **1 tablespoon lemon juice**
- **1 cup cubed tart apples (such as Granny Smith)**
- **1/4 cup thinly sliced celery**
- **1/4 cup chopped fresh parsley**
- **2 scallions, thinly sliced**
- **1/4 cup mayonnaise**
- **1/4 cup plain yogurt**
- **1 tablespoon balsamic vinegar**
- **4 cups mixed greens (such as mâché, *frisée*, radicchio, Boston)**
- **Lemon slices, to garnish**

☐ Place salmon fillets, with thicker sections toward the outside, in 9-inch pie plate and sprinkle with lemon juice. Cover tightly with plastic wrap, turned back slightly to vent steam, and microcook on medium 9 to 11 minutes, turning over once. Chill in refrigerator or speed-chill 15 minutes in freezer.

☐ Remove any skin from cooled salmon; drain. Place salmon in medium mixing bowl and flake with fork. Mix in apples, celery, parsley and scallions.

☐ In small bowl, combine mayonnaise, yogurt and vinegar. Toss with salmon mixture to moisten.

☐ Line plastic containers with mixed lettuce and spoon in salad. Garnish with lemon slices. Serves 4.

VEAL AND SPINACH LOAF

- **1 package (10 ounces) frozen chopped spinach**
- **1-1/2 pounds ground veal**
- **1/4 teaspoon freshly ground pepper**
- **Optional ingredients: whole-grain mustard, sliced tomatoes, sprouts, sliced mushrooms, whole-wheat pita bread, spinach leaves**

☐ Place spinach in 1-quart microproof casserole. Cover tightly with lid or plastic wrap, turned back slightly on 1 side. Microcook on high 2 minutes; stir. Cover again and microcook on high 2 to 5 minutes until cooked. Drain well.

☐ In a large bowl combine remaining ingredients, except optional ingredients. Add spinach and mix well. Form mixture into a firm 4-by-6-1/2-inch loaf, rounding the corners. Place in 2-quart rectangular baking dish, making sure loaf doesn't touch sides of dish. Microcook on high 16 to 20 minutes, or until cooked through. Chill.

☐ Slice loaf and spread with mustard. For sandwiches, tuck slices into pita halves along with sprouts, tomatoes and mushrooms. For a salad, line a plastic container with fresh spinach leaves, top with tomatoes, then veal slices. Serves 6 to 8. (*Note:* Loaf can be frozen for use later.)

GREEN-TOMATO RELISH WITH

freeze, transfer salsa to airtight freezer containers. When serving canned or frozen salsa, refresh flavor with a squeeze of lemon. Makes about 2 pints.

CURRIED CHICKEN SALAD WITH GRAPES AND WALNUTS

- **1 pound chicken, cooked, chilled and cubed (see recipe below)**
- **2 cups seedless grapes**
- **2 scallions, thinly sliced**
- **1/2 cup coarsely chopped walnuts**
- **1/4 cup mayonnaise**
- **1/4 cup plain yogurt**
- **1 teaspoon curry powder**
- **Arugula leaves, washed**
- **Fruit chutney**

☐ In a medium bowl, combine all ingredients, except arugula and chutney, and gently fold together.

☐ Pack mixture into an arugula-lined plastic container and take along a small container of chutney if desired. Serves 4.

COOKED CHICKEN FOR SALADS

- **2 whole boneless, skinless chicken breasts (about 1 pound), split**
- **1 tablespoon lemon juice**

☐ Place chicken in 9-inch microproof pie

☐ Carefully pour oil over layers until the jar is half-filled. Tilt jars and tap so oil seeps through layers, covering vegetables completely. Add more oil as necessary, leaving 1/8-inch space at top of jars. Seal; store in a cool, dark place 1 week, and up to 3 months in the refrigerator. Makes about 2 pints.

PICKLED CRABAPPLES

- **1 quart cider vinegar**

(Continued on page 144)



PRESERVING:
JARS OF PLENTY

Continued from page 133

BASIC PRESERVING INSTRUCTIONS

☐ Inspect all produce carefully—fruits and vegetables should be at their peak of ripeness, not beyond it. If any signs of spoilage or bruising exist, trim produce.

☐ Wash jars and bottles well; sterilize by boiling 15 minutes before using. Bring lids and gaskets to a boil; remove from heat.

☐ To be absolutely certain that no spoilage will occur after canning, process all pickles and relishes in a hot water bath. To do this, place sealed jars at least an inch apart on a rack in a large kettle. Pour enough water into the kettle to come up over jars about 2 inches and gradually bring water to boil. Boil pint jars 15 minutes and quart jars 20 minutes. Remove jars immediately with tongs and cool gradually in a warm place before labeling and storing.

☐ When opening a home-canned jar, if there is any reason to think that spoilage has occurred, discard the contents.





GINGERED PEACH CHUTNEY

- **10** firm, ripe peaches, peeled, pitted and cut into 1/4-inch dice (about 4 cups)
- Grated zest of 2 lemons
- Juice of 1 lemon
- **2** cups sugar
- **1-1/2** cups cider vinegar
- **3** tablespoons finely chopped fresh gingerroot
- **1/2** teaspoon salt
- **1** teaspoon mustard seeds
- **1** medium onion, coarsely chopped
- **1** small garlic clove, finely chopped
- **1** cup golden raisins
- **1/8** teaspoon ground red pepper

☐ In a large nonaluminum bowl toss peaches with lemon zest and juice. Set aside.

☐ In a large, heavy saucepan combine sugar, vinegar, gingerroot, salt, mustard seeds, onion and garlic. Bring to boil over medium-high heat, reduce heat and simmer 10 minutes.

☐ Add peaches, their juices and raisins to saucepan. Return to a simmer and cook 45 minutes, or until syrup is thick, stirring constantly. Remove from heat and stir in red pepper.

☐ Transfer chutney to sterilized pint jars and seal. Process in hot water bath (see basic preserving instructions). Cool and store in a cool, dark place. Makes about 2 pints.

CRANBERRY-WALNUT KETCHUP

- **2** large yellow onions, coarsely chopped
- **1** large tart apple, peeled, cored and coarsely chopped
- **1** large garlic clove, peeled and finely chopped
- **1** tablespoon finely chopped fresh gingerroot (or 1 teaspoon ground ginger)
- **1** teaspoon grated orange zest
- **6** cups fresh cranberries (or substitute two 12-ounce bags thawed frozen cranberries)
- **2** cups firmly packed light brown sugar
- **1-1/2** cups finely chopped walnuts
- **1** cup cider vinegar
- **1** teaspoon ground cinnamon
- **1** teaspoon ground cloves
- **1/2** teaspoon salt
- **1/2** teaspoon freshly ground black pepper

☐ In a large, heavy saucepan over medium heat, bring onions, apple, garlic, gingerroot, orange zest and 1 cup water to boil. Lower heat and simmer 10 minutes. Add cranberries and simmer, stirring frequently, until all cranberries pop, about 5 to 7 minutes.

☐ In a food processor puree cranberry mixture and return to pan. Stir in remaining ingredients and bring to boil, stirring constantly.

☐ Ladle ketchup into sterilized jars and seal. Process in hot water bath (see basic preserving instructions). Cool and store in a cool, dark place. Makes about 3 pints.

HOT AND SWEET PEPPER RELISH

- **6** red bell peppers, seeded and chopped
- **6** green bell peppers, seeded and chopped
- **2** jalapeño or 3 serrano chili peppers, seeded and chopped
- **4** medium onions, peeled and chopped
- **1** cup cider vinegar
- **1-1/4** cups sugar
- **4** teaspoons salt
- **2** teaspoons celery seed
- **2** teaspoons mustard seed

☐ Place chopped peppers and onions in a large,



heavy saucepan and add boiling water to cover. Let stand 5 minutes; drain well. Wash and dry saucepan.

☐ While peppers drain, bring vinegar, sugar, salt, celery seeds and mustard seeds to boil in same saucepan over medium-high heat. Boil 5 minutes. Add drained peppers and onions, lower heat and simmer 10 minutes or until vegetables are crisp-tender.

☐ Pack relish into sterilized jars, leaving 1/4-inch space at the top of each jar. Seal and process in hot water bath (see basic preserving instructions). Cool; store in cool, dark place at least 3 weeks. Makes about 3 pints.

SALSA PROVENÇAL

- **2 tablespoons fruity extra-virgin olive oil**
- **2 tablespoons red-wine vinegar**
- **1/4 teaspoon freshly ground black pepper**
- **3 large garlic cloves, peeled**
- **6 large, ripe tomatoes, seeded and coarsely chopped**
- **1/4 cup fresh basil leaves**
- **6 scallions, cut into 1-inch lengths**
- **1/2 cup pitted, chopped niçoise olives**
- **1 tablespoon drained capers**

☐ In a food processor with machine running, drop olive oil, vinegar, pepper and garlic down feed tube and process until garlic is finely chopped.

☐ Add tomatoes, basil and scallions and pulse until mixture is a chunky puree. Stir in olives and capers by hand.

☐ Transfer mixture to jars, cover tightly; refrigerate up 2 weeks. Makes about 2 pints. For longer storage, transfer mixture to a heavy saucepan over medium heat and bring to simmer, then transfer to sterilized 1/2-pint jars, seal and process in hot water bath (see basic preserving instructions). Store in a cool, dark place. To freeze, transfer salsa to airtight freezer containers. When serving canned or frozen salsa, refresh flavor with a squeeze of lemon. Makes about 2 pints.

GREEN-TOMATO RELISH WITH GREEN PEPPERCORNS

- **2/3 cup dry mustard**
- **1 cup sherry vinegar (or white-wine vinegar)**
- **1 cup dry (fino) sherry**
- **1/2 teaspoon ground cinnamon**
- **1 teaspoon ground cumin**
- **1/8 teaspoon ground cloves**
- **1 tablespoon light brown sugar**
- **3 tablespoons green peppercorns**
- **4 medium green tomatoes, seeded and diced**

☐ In a medium bowl combine mustard, sherry vinegar and 1 cup boiling water; whisk until smooth. Cover tightly and let stand 4 hours or overnight at room temperature.

☐ In a medium saucepan over medium heat, combine sherry, cinnamon, cumin and cloves, and simmer 10 minutes. Strain through a sieve into mustard mixture. Stir in brown sugar and 2 tablespoons peppercorns.

☐ In a food processor with machine running, puree the whole mixture until smooth. Return to saucepan and simmer 20 to 25 minutes, or until thickened.

☐ Remove from heat and stir in green tomatoes and remaining 1 tablespoon peppercorns. Pack relish into sterilized jars and store in a cool, dry place. Allow relish to stand 3 to 4 days before using; refrigerate after opening. Keeps about 2 months in the refrigerator. Makes about 2 pints. For far longer shelf life, pack relish into sterilized jars, seal and process in hot water bath (see basic preserving instructions).

OVEN-DRIED TOMATOES AND ROASTED PEPPERS IN GARLIC-BASIL OIL

- **3 to 4 pounds ripe plum tomatoes, washed, dried and halved**
- **8 to 12 red, green or yellow bell peppers, halved lengthwise, cored and seeded**
- **10 to 12 heads whole garlic cloves, peeled**
- **Fresh basil leaves**
- **Fruity extra-virgin olive oil**

☐ With a small spoon, scoop out seeds and juice from tomato halves. Cut each half into 4 quarters. Place, skin side up, on wire racks set over baking sheets. Allow juice to drain 1 hour.

☐ Transfer racks to clean, dry baking sheets and place in preheated 150° oven. Dry tomatoes about 12 hours, turning every few hours, until leathery. Remove from oven and let cool.

☐ Place peppers, skin side up, on a baking sheet and broil until blackened all over. Immediately transfer peppers to a paper bag and close bag to trap steam. When peppers are cool enough to handle, rub off skins. Cut peppers into 1-inch-wide strips.

☐ In sterilized pint jars layer tomatoes and peppers, placing garlic cloves and basil leaves between layers, making sure they show against the sides of jars. Do not pack jars too tightly.

☐ Carefully pour oil over layers until the jar is half-filled. Tilt jars and tap so oil seeps through layers, covering vegetables completely. Add more oil as necessary, leaving 1/8-inch space at top of jars. Seal; store in a cool, dark place 1 week, and up to 3 months in the refrigerator. Makes about 2 pints.

PICKLED CRABAPPLES

- **1 quart cider vinegar**

(Continued on page 144)





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PRESERVING: JARS OF PLENTY

Continued from page 143

- **3 cups sugar**
- **3 whole cinnamon sticks**
- **2 tablespoons whole cloves**
- **1 tablespoon whole allspice**
- **7 pounds small crabapples (or substitute lady apples)**

☐ In a large, heavy pot over high heat, combine 1 cup water and all ingredients, except apples. Bring mixture to boil, remove from heat and let stand 2 hours.
☐ Place pot over medium-high heat, add apples and bring to slow boil to prevent skins from splitting. When mixture reaches a boil, reduce heat and simmer 5 minutes. Remove from heat, cover tightly and let stand overnight.
☐ Pack apples into sterilized jars, pour syrup over to cover, and seal. Process in hot water bath (see basic preserving instructions). Cool and store in a cool, dark place. Let apples stand 3 weeks before using. Makes about 5 pints.

HORSERADISH JELLY

- **3 pounds tart apples, cut into chunks (do not core or peel)**
- **2 cups sugar**
- **1/2 cup prepared horseradish, drained**

☐ Place apples in a large, heavy saucepan and add enough water to cover. Bring to boil, reduce heat and simmer 30 minutes.
☐ Strain juice through a colander into another saucepan; discard solids. Line colander with a double layer of cheesecloth and strain juice again into a clean saucepan. (It will take about 1 hour for juice to drain.)
☐ Place saucepan over medium-high heat and bring juice to boil. Add sugar and boil gently until it reaches 220° Fahrenheit on a candy thermometer or until a few drops placed on a plate, then placed in the freezer, jell. Stir in horseradish and simmer 1 minute.
☐ Skim foam and discard. Pour jelly into sterilized jars. Seal and store in a cool, dark place. Makes about 2 pints.

MOM'S PICCALILLI

- **2 quarts green tomatoes**
- **4 large green peppers, chopped**
- **1/4 cup salt**
- **2 cups cider vinegar**
- **1/2 teaspoon freshly ground black pepper**
- **1/2 teaspoon dry mustard**
- **1-1/2 teaspoons ground cinnamon**
- **1-1/2 teaspoons ground allspice**
- **1-1/2 teaspoons ground cloves**
- **1 teaspoon mustard seeds**
- **2 large onions, chopped**
- **3 cups sugar**

☐ In a large bowl combine tomatoes and green peppers, sprinkle with salt and cover. Let stand 8 hours or overnight. Drain well.
☐ In a large, heavy saucepan over medium-high heat, bring vinegar and spices to boil. Add remaining ingredients, plus tomato and green pepper mixture, and return to boil. Reduce heat and simmer 30 minutes, stirring occasionally.
☐ Pack relish into sterilized jars, leaving 1/4-inch space at the top of each jar. Seal and process in hot water bath (see basic preserving instructions). Cool; store in a cool, dark place. Makes about 4 pints.

SWEET AND HOT CORN RELISH

- **4 medium yellow onions, coarsely chopped**
- **4 large ripe tomatoes, skinned, seeded and chopped**
- **3 large cucumbers, peeled, seeded and chopped**

(Continued on page 146)



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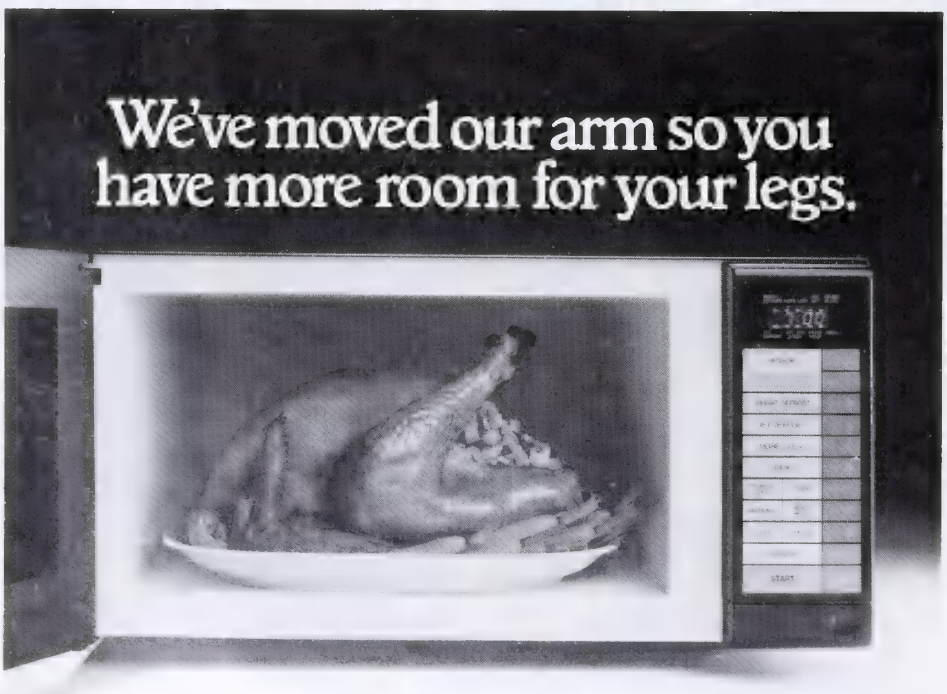
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PRESERVING:
JARS OF PLENTY

Continued from page 144

- **2 large green bell peppers, seeded and chopped**
- **4 cups coarsely chopped cabbage**
- **8 cups fresh corn kernels, about 10 ears (or substitute thawed frozen corn)**
- **3 cups sugar**
- **2 teaspoons salt**
- **1 tablespoon celery seeds**
- **1 teaspoon turmeric**
- **1 teaspoon crushed red pepper**
- **4 cups cider vinegar**

☐ In a large saucepan over medium-high heat, combine all ingredients and bring to boil. Reduce heat and simmer, uncovered, 20 minutes, stirring occasionally.
☐ Transfer relish to sterilized jars and seal. Process jars in hot water bath (see basic preserving instructions). Cool and store in a cool, dark place. Makes about 6 pints.

THE GRILL'S SALAD DRESSING

- **2 cups vegetable oil**
- **1 cup cider vinegar**
- **1 cup sugar**
- **3-1/2 cups ketchup**
- **1 teaspoon salt**
- **3 medium onions, finely chopped**
- **3 large garlic cloves, finely chopped**

☐ In a large bowl whisk all ingredients together. Cover and refrigerate 10 days, stirring each day. Transfer to small jars and store in refrigerator. Dressing will keep 3 to 4 weeks. Makes about 3 pints.

PENNSYLVANIA CHOWCHOW

- **10 ounces fresh Brussels sprouts, trimmed and halved**
- **3 cups fresh cauliflower flowerets**
- **2 cups fresh pearl onions, peeled**
- **2 cups coarsely chopped green tomatoes**
- **1 large green bell pepper, coarsely chopped**
- **1 large red bell pepper, coarsely chopped**
- **2 medium carrots, cut into 1/4-inch slices**
- **4 small cucumbers, cut into 1/4-inch slices**
- **3 tablespoons salt**
- **2-1/2 cups cider vinegar**
- **1-1/2 cups sugar**
- **2 teaspoons dry mustard**
- **1 teaspoon turmeric**
- **1/2 teaspoon ground ginger**
- **1 teaspoon mustard seeds**
- **1 teaspoon celery seeds**

☐ In a large, heavy saucepan combine vegetables and salt. Let stand 4 hours in cool place. Drain well; rinse and dry the saucepan.
☐ In same pan combine remaining ingredients and simmer over medium-high heat 10 minutes. Add drained vegetables and simmer 10 minutes longer. Raise heat and bring to a boil.
☐ Pack immediately into sterilized pint jars, leaving 1/4-inch space at the top of each jar; seal. Process jars in a hot water bath (see basic preserving instructions). Cool and store in a cool dark place. Makes about 4 pints. ■

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DECORATORS' SOURCE BOOK: WEST

Here are profiles of more than 200 stores in key areas throughout the West: retailers that sell everything you need to enrich your home. These are the sources *we* turn to for touches that make rooms special.

Where would you go to find a hand-hewn log coffee table? A pair of antique spurs to hang over your mantel? What specialty shop would you go to for antique Canton china? An authentic Spanish Mission mirror frame?

Professional decorators would have at their fingertips the answers to these and like questions, for their notebooks abound in secrets—the kind of information that takes a keen eye and a pair of tireless feet to uncover. In this special eight-page section—the third and final in our series—House Beautiful's decorating editors share many of these trade secrets with you.

A year ago, we offered a roundup of specialty shops along the East Coast. Last April, we focused on the Midwest. Herewith is a select assortment of shops throughout the West, in and near Austin, San Antonio, Dallas and Houston, Tex.; Taos and Santa Fe, N.M.; Denver; Salt Lake City; Sun Valley, Idaho; Phoenix and Tucson, Ariz.; San Diego, Los Angeles and San Francisco; Portland, Oreg.; and Seattle.

We're certain you know the major retailers in your area—the furniture departments and shops that stock the major pieces you need to furnish your living and dining rooms, bedrooms and kitchens. Our emphasis is on character builders, those items that give a room depth, dimension and your personal stamp. To find your way into shops that carry these items, simply locate one of the sources listed here—and open the door.

AUSTIN

ANTIQUES

Parkway Antique Gallery
4400 Medical Pkwy.
Austin, TX 78756
512-458-4781
Prints from the 18th and 19th centuries; 17th-, 18th- and 19th-century English furnishings; antique silver, glass and crystal; Oriental rugs and Chinese porcelain.

Whit Hanks at Treaty Oak
1009 W. Sixth St.
Austin, TX 78703
512-478-2101
Architectural antiques and period furnishings, along with contemporary artwork.

OTHER

Charles Lewis and Assoc.
2301 Hancock Dr.
Austin, TX 78756
512-452-5406
A wide selection of contemporary and antique folk and handmade decorative tribal arts from Mexico, Peru, Guatemala and Central Asia; Far Eastern porcelains; Central Asian and Central American handwoven woolen rugs.

Eagle's Nest Gallery
1202 San Antonio St.
Austin, TX 78701
512-453-2012
Paintings, sculpture, primitives, fine crafts (wood and woven) and African, native American and Southeast Asian artifacts.

Eclectic Ethnographic Arts Gallery
918 W. 12 St.
Austin, TX 78703
512-477-1863
Furniture and accessories from around the world plus Santa Fe-style and Southwestern hardwood and cowhide furniture.

Morgan's
1101 W. 34 St.
Austin, TX 78705
512-454-5225
A select collection of Art Nouveau, Deco and modern furniture and accessories.

SAN ANTONIO

ANTIQUES

Christo's
5921 Broadway
San Antonio, TX 78209
512-820-0424
French and English country antiques here include armoires, polished-steel furniture, pine beds and harvest tables. Also four-poster pewter beds, Russian and Limoges boxes.

OTHER

Flight of Fancy & Co.
5938 Broadway
San Antonio, TX 78209
512-822-7467
A lively assortment of vintage and contemporary American and Mexican folk art. Punched-tin mirrors and lamps. Chests, tables and wardrobes with faux finishes.

Hanley Wood
7701 Broadway
San Antonio, TX 78209
512-822-3311
Unusual crystal, pewter, silver and china.

Los Patios
2015 N.E. Loop 410
San Antonio, TX 78217
512-655-6171
A gorgeous old estate turned into a shopping area. Among several retail outlets, **Galleries** (512-655-6171) offers an imaginative selection of hand-decorated china, outdoor furniture and accessories, and fine-quality linens. **Tienda** (512-655-6176) features Southwest and Central American furnishings.

Mayan Tejidos de Guatemala
520 River Walk
San Antonio, TX 78205
512-226-7665
Stunning handwoven Guatemalan linens and a surprising assortment of decorative pieces, including pottery by Oklahoma Indians.

DALLAS

ANTIQUES

The Copper Lamp
5500 Greenville Ave.
Suite 402
Dallas, TX 75206
214-521-3711
Fine estate silver and silver-plated pieces. Quilts and antique furnishings too.

East & Orient, Co.
2901 N. Henderson Ave.
Dallas, TX 75206
214-826-1191
In elegant surroundings, a collection of 17th-, 18th- and 19th-century Continental furniture and decorative objects.

Loyd-Paxton
3636 Maple Ave.
Dallas, TX 75219
214-521-1521
Museum-quality 17th-, 18th- and 19th-century furnishings from the Continent and the Orient. Tapestries, Oriental screens and porcelains, as well as the shop's own line of lamps.

The Old Wicker Garden
4617 Cole Ave.
Dallas, TX 75205
214-526-8241
Nineteenth- and early-20th-century wicker, including rare Victorian pieces with natural stain. Also, turn-of-the-century painted cottage furniture from New England.

Real de XIV
2507 Knight St.
Dallas, TX 75219
214-528-1400
A large, looming warehouse full of furnishings and decorative accessories from Mexico and Spain. Besides the mostly pine antiques, the shop offers rustic garden seats, urns and jars.

Russell O'Neil In Good Company
2933 N. Henderson
Dallas, TX 75206
214-826-0020
Everything from Windsor chairs to majolica to English dovecotes can be found here.

The Silver Leopard
4018 Oak Lawn Ave.
Dallas, TX 75219
214-559-3194
Silver, china and crystal tabletop accessories and gifts by American and European designers.

Uncommon Market
2701 Fairmount St.
Dallas, TX 75201
214-871-2775
It's like Portobello Road packed into two floors of a Victorian house. Vintage mirrors, light fixtures, stained and leaded glass, sporting prints and paraphernalia.

Waterbird Traders
3420 Greenville Ave.
Dallas, TX 75206
214-821-4606
American Indian and Spanish Colonial art and artifacts—from Navajo rugs to retablos. You'll also find primitive painted furniture from northern New Mexico.

OTHER

Bullard-Jones
3214 Oak Lawn Ave.
Dallas, TX 75219
214-526-7474
An eclectic mix: Indian pots and brightly painted folk animals from Mexico, hand-painted ceramics for the tabletop, potpourri, bath linens and handmade objects.

Candace Profitt Design Resource & Gallery
1022 E. 15 St.
Plano, TX 75074
214-423-4883
American reproduction furniture and newly made Colonial crafts from the Midwest and New England. Theorem paintings, tin light fixtures, Shaker furnishings and wreaths of exquisite dried flowers.

Country Classics
3418 Greenville Ave.
Dallas, TX 75206
214-824-1285
Reproduction country furniture (mostly pine) and decorative arts, including folk art carvings, along with old patchwork quilts.

Frank McIntosh at Stanley Korshak
The Crescent
Dallas, TX 75219
214-871-3600
Dishes, stemware, flatware, serving pieces and linens for a stylish table.

Lambert's
7300 Valley View Ln.
Dallas, TX 75240
214-239-0121
This nursery carries antique garden furniture: iron, wire and wicker from England, France and New England. New tree-branch tables and chairs can also be found here.

Paper Routes
4112 Commerce St.
Dallas, TX 75226
214-827-3392
This small shop sells nothing but paper: delicate marbleized endpapers from Italy, France and England; lace papers from Japan; snowy-white parchment.

Papyrus
4514 Travis, Suite 129
Dallas, TX 75205
214-522-0257
Here you'll find letter-writing and desk-top accessories made from traditional hand-marbleized Italian endpapers.

Pierre Deux
80 Highland Park Village
Dallas, Texas 75205
214-528-5830
Showcase for French country home furnishings and traditional fabrics from Provençe.

Room Service
4354 Lovers Ln.
Dallas, TX 75225
214-369-7666
The English country look prevails: antique furnishings, dog paintings, decorative objects and even imported fabrics. One corner is devoted to hand-painted nursery furniture.

Rudy Esquivel Design
3210 Armstrong Ave.
Dallas, TX 75205
214-522-9196
Santa Fe style and the Old West converge here—in farm furniture with original paint, cowhide-covered chairs, benches, stools and Mexican primitives.

Vertu
7803 Inwood Rd.
Dallas, TX 75209
214-350-0424
Contemporary tabletop and desk accessories—the best of America, Italy and Scandinavia.

HOUSTON

ANTIQUES

Alex Constantino Antiques
3631 University Blvd.
Houston, TX 77005
713-664-8840
Art glass made in Europe and America between 1880 and 1930, including late-Victorian Mount Washington glass, Art Nouveau glass and Art Deco vases.

Arena
2637 Colquitt St.
Houston, TX 77098
713-528-5101
Unusual 18th- and 19th-century English, French and Italian furnishings and carved accent pieces. Also antique brocades and new fabrics and ceramics.

The Gypsy Savage
2813 Ferndale Pl.
Houston, TX 77098
713-528-0897
A tiny shop filled with exquisite small antiques: silver-backed dresser sets, cut-crystal perfume bottles, pill boxes, lace tea cloths and pillow shams, and Victorian picture frames.

Jas A. Gundry
2910 Ferndale Pl.
Houston, TX 77098
713-524-6622
English pieces from the 18th and 19th centuries, ranging from Chippendale and Sheraton-style furniture to painted country chairs. Crystal, brass, Staffordshire and pewter accessories and old genre paintings.

Joyce Horn Antiques
1008 Wirt Rd., Suite 180
Houston, TX 77055
713-688-0507
Armoires, tables, chests and chairs handmade in the French countryside during the 18th and early 19th centuries. Also antique French paintings, pottery and wrought iron.

King-Thomasson Antiques
1213-1/2 Berthea St.
Houston, TX 77006
713-529-9768
English antiques from the 17th century through the 19th. Accessories include framed

needlepoint pictures, tapestry pillows and architectural elements.

La Campagne
2031 W. Alabama St.
Houston, TX 77098
713-526-7380
French country painted furnishings, both antiques and some carefully crafted reproductions. Tole lamps and cachepots, gilt-framed mirrors, old faience, landscape paintings and hand-colored prints are also available.

Le Louvre Antiques
1809 W. Gray St.
Houston, TX 77019
713-520-7012
Exuberantly carved 18th-century French gold-and-white *boiserie*, gilt Louis XVI *bergères* and sofas, marble-topped center tables, crystal chandeliers and rococo candlesticks.

McGregor & Co.
2637 Steel St.
Houston, TX 77098
713-521-3307
Nineteenth-century American furnishings, from Federal and Empire to the rococo and Renaissance revivals. Gas and kerosene lamps, cut-crystal decanters and framed mirrors.

Phyllis Tucker Antique Silver
2923 Ferndale Pl.
Houston, TX 77098
713-524-0165
Sterling silver of every description: Art Nouveau picture frames, Georgian bowls, 1890s Tiffany pitchers in the Japanese style and Art Deco bar accessories. On hand are vintage tea sets and antique baby cups.

Steven Ewing Antiques
1809 W. Gray St.
Houston, TX 77019
713-523-0394
English sideboards and plate racks, armchairs with original upholstery, and long dining tables. A selection of blue-and-white Chinese porcelains and Japanese Imari wares plus dozens of antique carpets.

Traditions
2226 Bissonnet St.
Houston, TX 77005
713-520-1158
Hardy 18th- and early-19th-century English pieces—dressers, tall chests, sets of dining chairs and many tables. Also brass candlesticks, soup tureens and Staffordshire figures.

W. Graham Arader III
2800 Virginia St.
Houston, TX 77098
713-527-8055
Antique prints and maps. Engravings of birds by Audubon and others, as well as botanical and architectural prints.

OTHER

Antique Restoration, Inc.
1701 Welch St.
Houston, TX 77006
713-521-9314
Craftsmen Patrick Murphy and David Dennis are expert at carving reproductions of ornate antiques—a Chippendale chair, for example.

Attica
4056 Westheimer Rd.
Houston, TX 77027
713-840-1300
Trestle tables made of old weathered wood; Mexican *equipales* furniture in cedar and leather; oversize baskets, terra-cotta jars and hammered-copper vessels. Fabrics from Texas's own Guadalupe Hand Prints.

D. Clayton & Co.
2439 Bissonnet St.
Houston, TX 77005
713-524-9991
Danny Clayton constructs flawlessly joined picture frames from exotic grained woods and decorates them with silver and gold leaf.

Janice Rudy
1985 W. Gray St.
Houston, TX 77019
713-521-1397
Porcelain dinnerware and sterling or stainless flatware, in a late-'80s spectrum of neoclassical to punky forms. Also rainbow-hued glassware by artisans from across the country.

Made in France
2913 Ferndale Pl.
Houston, TX 77098
713-529-7949
French country antiques alongside newly crafted rush-seat chairs, faience, hand-painted lamps and wrought-iron chandeliers.

Que Milagro
2238 Bissonnet St.
Houston, St. 77005
713-521-3591
Fine antique *santos* and Mexican ceremonial masks, Mexican glassware, vintage Guatemalan textiles, polychromed wooden or terra-cotta animal figures by well-known Mexican folk artists, antique kilims.

Surroundings
1710 Sunset Blvd.
Houston, TX 77005
713-527-9838
Hand-hewn and merrily painted country furniture, hand-loomed Indian cotton bedspreads in soft striped pastels and seersuckers, Mexican dinnerware and terra-cotta garden ornaments.

SANTA FE/TAOS

ANTIQUES

The Final Straw
217 Galisteo St.
Santa Fe, NM 87501
505-988-5055
Antique quilts and linens, log furniture, wicker, pine, rag rugs, dhurries and kilims plus many other decorative accessories.

OTHER

Chris O'Connell-Spider Woman Designs
225 Canyon Rd.
Santa Fe, NM 87501
505-984-0136
In this weaving and design studio, you'll find colorful textiles plus Native American artifacts, antique Southwestern furniture and many decorative accessories.

Christina Bergh Tapestries
Route 9, Box 66-2
Arroyo Hondo Rd.
Santa Fe, NM 87505
505-988-4893
Weavers in this studio will custom-design, dye and weave rugs and tapestries in wool or silk.

Clay & Fiber Gallery & Shop
N. Pueblo Rd.
Box ZZ
Taos, NM 87571
505-758-8093
Finely crafted works in clay, glass and fiber, by artisans from across the country.

Doolings of Santa Fe
525 Airport Rd.
Santa Fe, NM 87501
505-471-5956
The folk art of northern New Mexico meets old world cabinetmaking techniques in the furniture custom-made here of ponderosa pine.

Hand Maiden
Shelby at Water Street
Santa Fe, NM 87501
505-982-8368
Locally made pottery by at least 20 different potters. Everything from cannister sets to tortilla warmers—all lead-free and safe for use.

Joshua Baer & Company
116-1/2 E. Palace Ave.
Santa Fe, NM 87501
505-988-8944
Museum-quality 19th-century Navajo blankets, pueblo pottery, kachinas, masks and a fine selection of Southwestern furniture.

La Mesa of Santa Fe
225 Canyon Rd.
Santa Fe, NM 87501
505-984-1688
Dinnerware, glassware and pottery made mostly by local artisans, plus linens, hand-painted mirrors, pillows and handcrafted furniture.

The Native Market
555 Canyon Rd.
Santa Fe, NM 87501
505-983-6535

The Native Market Country Store
330 Old Santa Fe Trail
Santa Fe, NM 87501
505-982-8006
The collection in both stores runs the gamut. You'll find many locally made pieces: wood carvings of coyotes, cacti, pigs, snakes; tin art. The Country Store has an excellent selection of gourmet kitchenware and pottery.

The Rainbow Man
107 E. Palace Ave.
Santa Fe, NM 87501
505-982-8706
Here you'll find a select assortment of furnishings and decorative accessories, including handcrafted Southwestern pegged furniture, pre-1900 New Mexican Colonial furniture, old pueblo pottery and Indian trade blankets.

The Shop
208 W. San Francisco St.
Santa Fe, NM 87501
505-983-4823
Gathered here are one-of-a-kind Christmas or

naments, folk art pieces, primitive New Mexican and Mexican furniture and more.

Southwest Spanish Craftsmen
116 W. San Francisco St.
PO Box 1805
Santa Fe, NM 87504
505-982-1767; 800-777-1767
Furniture makers here design and build Spanish Colonial and Spanish provincial furnishings. Hand-forged door hardware, too.

Tara Tucker, Ltd.
116 E. Palace Ave.
Santa Fe, NM 87501
505-983-7490
Here you'll find primarily furniture, including log furniture and many primitive-looking pieces hand-painted by local artists.

Weaving/Southwest
216 N. Pueblo Rd.
Taos, NM 87571
505-758-0433
Beautiful contemporary tapestries woven in Spanish and Navajo designs. In the supply shop is everything you'd ever need to weave your own rugs and tapestries.

DENVER

ANTIQUES

Denver Antique Guild
1298 S. Broadway
Denver, CO 80210
303-722-3359
A large antiques mall with more than 50 shops. American and European hardwood, primitive and pine furniture; Art Deco and Nouveau prints, lamps, glass and china.

Eron Johnson Antiques
1444 Blake St.
Denver, CO 80202
303-825-1178
Early American, English and Continental country and formal furniture. Also garden ornaments, architectural fittings and accessories.

McKinley & Hill Antiques
4340 Harlan
Wheatridge, CO 80033
303-424-1102
Seventeenth-, 18th- and early-19th-century English, American and French furniture, along with Oriental and Continental accessories.

Stuart-Buchanan, Ltd.
1625 Wazee St.
Denver, CO 80202
303-825-1222
One of the Rocky Mountain region's largest sources for European country antiques and home furnishings. One floor houses a French country market with antique and new accessories. Interior design and restoration services and custom furniture available. Also in Vail.

OTHER

Antigos de Santa Fe
1500 S. Broadway
Denver, CO 80210
303-777-7754
Fine antiques and accessories with a Southwestern look. Specializing in Spanish Colonial and Southwest Indian art, rugs and jewelry.

The Artisan Center, Ltd.
2757 E. Third Ave.
Denver, CO 80206
303-333-1201
This shop represents more than 900 American contemporary artists, whose crafts include pottery, textiles, jewelry and more.

The Bittersweet Collection
5994 S. Holly
Englewood, CO 80111
303-773-6700
A collection of unique home furnishings, from country to formal. Dried flower arrangements, linens, antique quilts and dishware.

Canyon Road
278 Fillmore St.
Denver, CO 80206
303-321-4139
Look for the unusual in Southwestern decor here—twig furniture and other Southwest-style accessories, including pottery, rugs and lamps.

Joan Robey Gallery
939 Broadway
Denver, CO 80203
303-892-9600
Three-dimensional works of art from local and national artists in clay, glass, handmade paper, wood and mixed media.

Printemps
601 S. Broadway
Denver, CO 80209
303-722-7878
The French department store's U.S. location has a special home furnishings department that carries bedding and bath linens, wicker furniture, baskets, imported glassware and stoneware and other accessories.

Southwestern by Kopriva's
2445 E. Third Ave.
Denver, CO 80206
303-333-2299
Some of the very best Southwestern design, including lamps, custom pillows, rugs, whimsical pieces and original oil paintings. Also Ernest Thompson and Sombraje furniture.

SALT LAKE CITY

ANTIQUES

The Brass Key Antiques
43 W. 300 South
Salt Lake City, UT 84101
801-532-2844
Three floors of antiques—from washstands to armoires, tables, cabinets and accessories. Specialty is turn-of-the-century oak.

Hills' House Antique Gallery
126 S. 200 West
Salt Lake City, UT 84101
801-359-4852
American Victorian furniture, including many large pieces like bureaus and dressers. Also a large selection of wood- and coal-burning stoves, hurricane oil lamps.

Old Chapel Antiques Mall
45 E. 3300 South
Salt Lake City, UT 84115
A mall of five independent shops, including: **Salt Lake Antiques** (801-483-1273): A full line of antiques, with large selection of European imports, including wardrobes, vanities, mirrors and more. **Patchwork Antiques** (801-483-1273): Childhood memorabilia and some toddler-size antique furnishings. Kitchen wares, equipment, utensils and knickknacks from 1900 to 1960. **Afterglow Antiques** (801-467-8227): Depression-era glassware and place settings, kitchen utensils and paraphernalia, antique quilts.

OTHER

C. Hruska & Co.
1328 Foothill Dr.
Salt Lake City, UT 84108
801-582-5235
Specializes in linens and "fine affordables" from France and Wales, including beautiful fabric-covered pillows and accessories. Also reproduction Shaker furniture.

Gentler Times
4880 Highland Cir.
Salt Lake City, UT 84117
801-277-9233
French country accessories and handmade crib quilts, as well as pine-pole furniture.

Southwest Shop
914 E. 900 South
Salt Lake City, UT 84105
801-531-8523
Southwestern accessories, including custom furnishings and lamps, Zapotec rugs. Mexican pottery, prints. Latest additions: Southwest folk art, terra-cotta pottery.

SUN VALLEY

Ann Reed Gallery
Walnut Ave. Mall
Ketchum, ID 83340
208-726-3036
Fine art furniture, including contemporary rustic chairs and benches, peeled-log four-poster beds, Southwestern folk art and fine crafts.

Charles Stulberg Interior Design, Inc.
511 E. Avenue North
Ketchum, ID 83340
208-726-4568
Contemporary designer furniture from Europe and America, rugs, fabrics, tableware, crystal and accessories. Designer services available.

Craft Guild Antiques & Interiors
Fourth and Walnut
Ketchum, ID 83340
208-726-8531
Several boutiques housed in an old Western log cabin. European country antiques, furniture and accessories. Les Olivades fabrics and coordinates, porcelains and sun-dried flowers.

Janet Dunbar Interiors
PO Box 204
Sun Valley, ID 83353
208-726-8573
Antique and contemporary furniture and accessories. This design firm also sells wallcoverings, fabrics, antique silver and other accessories.

Joesepf Koenig
PO Box 486
Ketchum, ID 83340
208-726-5205
European tile stoves *(kachelofen)* custom-designed to enhance individual decors. Extensive choice of colors and design motifs.

The Picket Fence
560 E. Avenue North
Ketchum, ID 83340
208-726-5511
Unique linens for bed, bath and table to accent any decor, plus accessories, including soaps, potpourris and handwoven throws.

PHOENIX/TUCSON

ANTIQUES

Stone House Antiques
2037 N. Seventh St.
Phoenix, AZ 85006
602-252-8391
Country in the heart of the city: American period furniture, quilts and accessories.

Treasures
5015 N. 10 Pl.
Phoenix, AZ 85014
602-265-3440
Antique furniture, linens, picture frames, china, crystal, cut glass, silver pieces plus lots for well-dressed gardens.

OTHER

Fiesta's
7123 Camelback Rd.
Scottsdale, AZ 85251
602-423-9428
This garrett shop specializes in Southwestern and Mexican antiques and reproductions. In-house shop for custom reproductions.

Gallery 10
7045 Third Ave.
Scottsdale, AZ 85251
602-994-0405
Collector-quality Southwestern American Indian art, prehistoric through contemporary ceramics, historic basketry, historic and contemporary kachinas and textiles.

Jonathan Shriver Furniture & Folk Art
Tubac, AZ 85646
602-398-9151
The best furniture and folk art from Santa Fe to Taos, N.M., in one of the most interesting new buildings in this historic art colony.

Old Town Artisans
186 N. Meyer Ave.
Tucson, AZ 85701
602-623-6024
The works of 150 local artists, plus American Indian and Latin American folk art, fill this restored adobe in the historic El Presidio neighborhood. Pottery, folk art, stained glass, basketry—all with a Southwest spirit.

Que Pasa
7051 Fifth Ave.
Scottsdale, AZ 85251
602-990-7528
"Salsa style" furniture and accessories to spice up a Southwestern decor. Hand-painted armoires and mirrors, hand-carved Oaxacan animals and folk art snakes.

Santa Fe Connection
8240 N. Hayden Rd., Suite 106
Scottsdale, AZ 85258
602-998-5322
Specialty is quilts, pillows and wall hangings from New Mexico designers. Choose a custom quilt pattern from a variety of Southwestern designs, then pick from hundreds of colors.

SAN DIEGO/LA JOLLA

ANTIQUES

The Connoisseur
3165 Adams Ave.
San Diego, CA 92116
619-284-1132
Pre-1840 English and American furniture, from tall clocks to Windsor chairs. Porcelain, Canton china and silver from the Victorian era and earlier. A great place to find samplers, Dedham pottery and early ABC mugs.

House of Heirlooms
801 University Ave.
San Diego, CA 92103
619-298-0502
Stately 19th-century English antiques and old silver, some antique wicker and Victorian bamboo pieces. An annex holds 19th-century English country pine pieces.

Norma Dee Antiques
862 Prospect St.
La Jolla, CA 92037
619-454-5752
This New England-style shop specializes in Americana from before 1830: salt-glaze pottery, Staffordshire china, Early American Sandwich and patterned glass, quilts, baskets.

Pendragon's Country Furniture
4010 Goldfinch St.
San Diego, CA 92103
619-299-6540
Eighteenth- and 19th-century country antiques from the British Isles and Germany. Reproductions of English country antiques hand-painted on the premises.

Snowgoose
1010 Torrey Pines Rd.
La Jolla, CA 92037
619-454-4893
Early American country furniture and folk art, plus an occasional Regency sofa, Quan Yin or Chinese urn. Complete design service.

Sylvia Dikmen
950 Silverado St.
La Jolla, CA 92037
619-459-2320
Nineteenth-century English and Continental chests and chairs, consoles and paintings. A large selection of kilims.

Thomas R. Ladner Antiques
414 La Canada Ave.
La Jolla, CA 92037
619-459-3753
This prim white cottage houses 18th- and 19th-century English antiques, clocks and prints.

Voyage en France
16915 Avenida de Acacias
Rancho Santa Fe, CA 92067
619-756-5959
Eighteenth- and 19th-century French country furniture and accessories, 18th-century reproduction toile, French chintz and Provençal Perse fabrics. Complete design service.

OTHER

Bowen and Kern
1010 First St.
Encinitas, CA 92024
619-943-8333
High-style iron, stone and pine furnishings, from chaises to armoires, with a Santa Fe or Old Mexico look. Also antiques, kilims, lamps and pottery in the Southwestern vein.

Casa Ambiente
1527 W. Lewis St.
San Diego, CA 92103
619-295-2266
Country furniture and floral and chintz fabrics, all designed and made in Mexico; Mexican pottery, tabletop and folk art items.

Cottage Linens
1015 Isabella Ave.
Coronado, CA 92118
619-435-3787
In a flower-covered cottage are custom beds and bed coverings, fine linens and French country furniture. Complete design service.

Country Downs
1302 Camino del Mar
Del Mar, CA 92014
619-481-1356
Contemporary furnishings with an airy country look. Wicker, light woods, glassware, dishes and tea sets, luxury linens, handwoven throws and picture frames.

The Dining Room Shop
7645 Girard Ave.
La Jolla, CA 92037
619-454-8688
Plates, flatware, candelabra, linens, vases, objets d'art from antique to contemporary, plus table setting ideas for artful dining.

Gallery Eight
7464 Girard Ave.
La Jolla, CA 92037
619-454-9781
The best in ceramics, glass, fiber arts (including baskets) and furniture by artists.

Inside
838 G St.
San Diego, CA 92101
619-233-8201
An inspired mix of the latest contemporary furniture and lighting from Europe. Also a resource for important early-20th-century decorative objects and furniture, including 1950s and '60s collectible glass.

L. Hinde Showroom
2215 India St.
San Diego, CA 92103
619-696-0123
Southwestern and neoclassical tables, chairs, lamps and architectural elements in pickled

pine, faux stone, marble and steel. Custom sizes and finishes available.

Pazazz Design Gallery
1633 West Lewis St.
San Diego, CA 92103
619-297-5070
Wicker reproductions, willow and lodgepole furniture with a Southwestern look, custom steel chairs and tables, Mexican and Asian antiques and stylish fabrics. Design service.

LOS ANGELES

ANTIQUES

Don Badertscher
716 A N. La Cienega Blvd.
Los Angeles, CA 90069
213-652-0286
An outdoor and indoor shop with a flea market atmosphere.

Blue House on Montana
912 Montana Ave.
Santa Monica, CA 90403
213-451-2243

Blue House
8440 Melrose Ave.
Los Angeles, CA 90069
213-852-0747
Cozy shops specializing in antique English country pine, lacy linens and a wealth of blue and white porcelains (hence the name).

John Hall Designs
1010 Montana Ave.
Santa Monica, CA 90403
213-393-0305
Custom reproduction furniture, painted to order, and antique accessories.

La Maison Français Antiques Inc.
8435 Melrose Ave.
Los Angeles, CA 90069
213-653-6540
The very finest French antiques and art. Adjacent is a second store, **A Cote Jardin**, which has European patio and garden furnishings and architectural antiques.

Lavender & Lace
656 N. Larchmont Blvd.
Los Angeles, CA 90004
213-856-4846
A decidedly romantic shop full of antique pine furniture from England, flea market finds from France, antique wicker and vintage linens.

Melrose Place Antiques
9002 Melrose Ave.
Los Angeles, CA 90069
213-274-0907
A range of fine antiques, primarily 18th-century English, including furniture, chandeliers, rugs and accessories.

Palladio
915 N. La Cienega Blvd.
Los Angeles, CA 90069
213-652-3162
Fine Italian antiques and reproductions.

The Pine Mine
7974 Melrose Ave.
Los Angeles, CA 90046
213-653-9726
The pine source for Los Angeles—a constantly changing supply of English, French, Irish and Welsh pine country tables, bureaus, hutches, armoires, bedside furniture and trunks.

Thomas M. Beeton
930-1/2 N. La Cienega Blvd.
Los Angeles, CA 90069
213-657-1371
West Coast representative for Colefax and Fowler. Specialties include painted furniture from the 17th to the mid 19th century from America, Sweden and Italy. Also stone planters, garden furniture and topiaries.

OTHER

By Design
131 N. La Cienega Blvd., in Beverly Center
Los Angeles, CA 90048
213-652-9230
Eurostyle furniture and the best of contemporary streamlined design.

Country Pine & Design
1318 Montana Ave.
Santa Monica, CA 90403
213-451-0317
Painted wicker and garden furniture, country pine, folk art, linens, handmade straw hats, birdhouses, quilts and picture frames.

Fun Furniture
8451 Beverly Blvd.
Los Angeles, CA 90048
213-655-2711
Colorful Formica-clad furniture for kids in endearing architectural shapes.

Gazebo
8264 Melrose Ave.
Los Angeles, CA 90046
213-658-7110
English and Irish country pine, pillows of kilims and Aubussons, African primitive baskets, English bamboo furniture and Chinese export lacquer accessories.

Gregory Evans
509 N. Robertson Blvd.
Los Angeles, CA 90048
213-275-9040
Teapots of all periods and styles, plus fanciful and colorful English textiles, American quilts, blankets and ceramics.

HaRry
148 S. La Brea Ave.
Los Angeles, CA 90036
213-938-3344
Fun '50s-kitsch free-form furniture.

Hayes House of Wicker
8565 Melrose Ave.
Los Angeles, CA 90069
213-652-1999
Antique and reproduction wicker, painted or stained any color, along with florals to match your fabric or wallpaper.

Hemisphere
1426 Montana Ave.
Santa Monica, CA 90403
213-458-6852
Antique Mexican painted wood furniture, Monterey-style reproductions and hefty pieces upholstered in hand-spun dhurries.

Indigo Seas
123 N. Robertson Blvd.
Los Angeles, CA 90048
213-550-8758
An outpost of Caribbean treasures: '20s wicker and faded rose chintzes, architectural mementos of abandoned Colonial gardens.

Lexington Place
552 S. Lake Ave.
Pasadena, CA 91101
818-793-0077
Pine from Denmark and Scotland, American folk art, quilts, willow and wicker furniture.

Lynne Deutch Ltd.
8460 Melrose Pl.
Los Angeles, CA 90069
213-658-6177
Distinctive accessories in this elegant boutique include china, crystal and silver.

Michaels Classic Wicker
8532 Melrose Ave.
Los Angeles, CA 90069
213-659-1121
Reproductions of turn-of-the-century wicker furniture, in your choice of stains and colors.

Native American Art Gallery
215 Windward Ave.
Venice, CA 90291
213-392-8465
Museum-quality Indian art and artifacts dating from 600 A.D. to the early 20th century, for the beginning as well as the advanced collector.

Nomad
8590 Melrose Ave.
Los Angeles, CA 90069
213-659-9334
Adobe-block and oxidized-iron furniture, colorful African textiles, crafts and ethnic home accessories with a tribal spirit—but updated.

Nonesuch Gallery
1211 Montana Ave.
Santa Monica, CA 90403
213-393-1245
Southwestern Colonial primitives, American Indian artifacts, cowboy relics, American folk art, textiles and pottery abound here.

Patton/Duval Art & Furniture Gallery
8215 Melrose Ave.
Los Angeles, CA 90046
213-852-1053
A bright, colorful gallery with modern cubistic-form furniture, whimsical dog-shaped chairs, wall art and cactus sculptures.

Stør
17621 E. Gale Ave.
City of Industry, CA 91748
818-912-7867
Be your own interior designer, shopping in displays of finished rooms full of everything from ready-to-assemble furniture to floor tiles.

Taylor-Gratzer
8667 Sunset Blvd.
W. Hollywood, CA 90069
213-659-6422
A cheerful and colorful art gallery filled with home furnishings by artists (furniture, lamps, wall pieces, tables, screens).

Terra Cotta
11925 Montana Ave.
Los Angeles, CA 90049
213-826-7878
This European-looking garden and gift store designs and carries its own silk ivy topiarys, wreaths and trellises; dried roses; planters; birdhouses; baskets; wide raffia bows.

Territory
6907-1/2 Melrose Ave.
Los Angeles, CA 90038
213-937-4006
Monterey-style furniture, vintage Pendleton blankets, Western art, Mexican baskets and pottery, and hammered copper.

Tesoro
319 S. Robertson Blvd.
Los Angeles, CA 90048
213-273-9890
Here you'll find all kinds of treasures of tabletop art, scents for the home, linens, art furniture and unique accessories.

Umbrello
8607 Melrose Ave.
Los Angeles, CA 90069
213-655-6447
Central American and Southwestern painted furniture and textiles, pillows and rugs of cowhide and suede, colorful Mexican birdcages, and ethnic accessories fill this lively store.

Wilder Place
7975-1/2 Melrose Ave.
Los Angeles, CA 90046
213-655-9072
An unusual collection of home accessories, original art furniture, wall art and jewelry.

SAN FRANCISCO

ANTIQUES

Antonio's Antiques
701 Bryant St.
San Francisco, CA 94107
415-781-1737
This shop has three floors of 17th-, 18th- and 19th-century antiques—one of the largest selections on the West Coast. Another showroom on Jackson Street.

Argentum-The Leopard's Head
1750 Union St.
San Francisco, CA 94123
415-673-7509
Antique silver for the collector—Early American and European—includes complete sets of flatware, candlesticks and coffeepots.

Claire's Antique Linens
3313 Sacramento St.
San Francisco, CA 94118
415-931-3195
Specializes in Edwardian and Victorian linens, plus antique crystal and silver.

Foster-Gwin Antiques
425 Jackson St.
San Francisco, CA 94111
415-397-4986
Fine period furniture and accessories from Europe and the Orient.

Glen Smith Galleries
2021 Fillmore St.
San Francisco, CA 94115
415-931-3081
Full of decorative antiques from the 18th to mid 19th century. Nestled among the offerings are French, English and Chinese garden furniture, urns and chandeliers.

La Ville du Soleil
444 Post St.
San Francisco, CA 94102
415-434-0657
A plethora of French antiques, linens, dishes, books, pillows, porcelain, glassware and toys.

Louis D. Fenton Antiques
432 Jackson Sq.
San Francisco, CA 94111
415-398-3046
A varied selection of English and Continental antiques and accessories.

Robert Domergue and Co.
560 Jackson St.
San Francisco, CA 94133
415-781-4034
Emphasis on high-quality authentic 18th-century French furniture and other Continental furniture from the same period.

Therien and Co., Inc.
411 Vermont St.
San Francisco, CA 94107
415-956-8850
Eighteenth-century Scandinavian and Continental antique furnishings, along with contemporary furniture and reproductions.

OTHER

Cottonwood
3461 Sacramento St.
San Francisco, CA 94118
415-346-6020
Handcrafted accessories from around the world, including handmade flatware and rugs.

Fillamento
2185 Fillmore St.
San Francisco, CA 94115
415-931-2224
Contemporary home fashions—country, neoclassic, Eurostyle, low-tech. Tabletop and garden accessories.

The Gardener
1836 Fourth St.
Berkeley, CA 94710
415-548-4545
Everything for the garden (from seeds to imported tools to books), plus all kinds of outdoor furniture—Mexican iron furniture, imported Italian marble and wood.

Shears and Window Garden Court
5 Henry Adams St.
San Francisco, CA 94103
415-626-9084
Beautiful decorative outdoor and garden furniture and accessories, and planters.

Thomas Bartlett Interiors
6525 Washington St.
Yountville, CA 94599
707-944-2722
A source for antique and contemporary country furniture, plus unusual accessories and art.

Vanderbilt and Company
1429 Main St.
St. Helena, CA 94574
707-963-1010
Terra-cotta pottery, tables, chairs, armoires with a Mediterranean flavor. One of the largest selections of imported and domestic linens on the West Coast—and just about anything for the table and entertaining.

Zia
6926 College Ave.
Oakland, CA 94618
415-652-4647
One of the Bay area's largest selections of handcrafted furniture, rugs and miscellanies from New Mexico and old Mexico.

PORTLAND

ANTIQUES

Cast Iron and Cast Offs
14941 South Henrici Rd.
Oregon City, OR
503-656-093
Here you'll find carousel animals, country furniture and country store fixtures.

Jerry Lamb Interiors Antiques
1323 N.W. 23 Ave.
Portland, OR 97210
503-227-6077
A select assortment of English and American furnishings and silver, accented by Oriental screens, rugs and fine porcelains.

Recollections
5332 S.W. Macadam, 503-223-5966
2285 N.W. Johnson, 503-223-5005
Portland, OR
European antiques, 18th-century country pine furniture, English garden statuary, beautiful dishes (new and old), lamps, afghans.

Roaring Twenties
8027 S.E. 13 Ave.
Portland, OR 97202
503-238-1737
Specializing in 1920s furniture and miscellaneous antiques, bedroom and dining room sets.

OTHER

Collector's Market
7000 N. Interstate
Portland, OR 97217
503-283-5916
A seven-shop co-op offering high-quality Deco pieces, pottery, glass, furniture and accessories.

End of the Trail Collectibles
5937 N. Greeley
Portland, OR 97217
503-283-0419
Virtually a museum, filled with American Indian, militaria, coins, watches, toys and Pacific Northwest memorabilia like snowshoes, tramp art, miniature birch-bark canoes.

Forest Furniture
PO Box 344
Welches, OR 97067
503-622-3036
Handcrafted bentwood twig furniture—chairs, settees, rockers, beds—with peeled or natural finishes.

Jo-Je Limited
2430 S.W. Vista
Portland, OR 97201
503-223-8094
Jo-Je is well known as a source of fine Oriental porcelain and accessories as well as antique English, Oriental and American furniture.

Portland Antique Company
1314 N.W. Glisan
Portland, OR 97209
503-223-0999
Twenty-five-thousand square feet of European antiques and novelties.

Richard Rife-French Antique Imports
300 N.W. 13 Ave.
Portland, OR 97209
503-294-0276
Furniture crafted in the French tradition and imported from France.

Sellwood Peddler Attic Goodies
8065 S.E. 13 Ave.
Portland, OR 97202
503-235-0946
Miscellaneous old goods from local attics to prowl through. It's not unusual to find a crocodile-covered binocular case for $24.

Shogun's Gallery
1103 S.W. Alder
Portland, OR 97201
503-224-0328
A diverse selection of Japanese and Chinese arts: Tansu Chest, Ming and Qing dynasty furniture, ceramics, bronzeware, bamboo ware.

VOX
1109 N.W. Glisan
Portland, OR 97209
503-224-6821
Contemporary European and American furniture and lighting—along with some of Portland's best locally made art furniture.

Welch's
700 and 1004 N. Killingsworth
Portland, OR 97217
503-228-3637
Two stores stuffed with antiques, furniture, tableware, rugs, kitchenware, rare local antique furnishings and hickory and twig furniture.

SEATTLE

ANTIQUES

The Antiques Gallery
123 S. Jackson
Seattle, WA 98104
206-340-0444
A diverse collection of American, European and Asian furniture and decorative pieces.

Hageman
119 S. Jackson
Seattle, WA 98104
206-467-1535
European antiques, with an emphasis on furniture and paintings.

Jean Williams Antiques
115 S. Jackson
Seattle, WA 98104
206-622-1110
English, French and American furniture, from country to formal, with a large selection of antique tables, armoires and mantels, as well as a good selection of chandeliers and mirrors.

Kagedo
55 Spring St.
Seattle, WA 98104
206-467-9077
Japanese folk art and antiques, fabrics and ceramics (some Chinese and Korean). The specialty: Japanese stone for gardens.

Marvel on Madison
69 Madison St.
Seattle, WA 98104
206-624-4225
A small shop chock-full of Japanese treasures—antique Imari, architectural fragments, baskets, lacquerware, dolls and folk art.

N.B. Nichols and Son
1924 Post Alley
Seattle, WA 98101
206-448-8906
A hodge-podge of imported older and antique furnishings and accessories, *objets trouvés* and extraordinary junk.

Stuteville Antiques
1518 E. Olive Way
Seattle, WA 98122
206-329-5666
English Georgian period and 19th-century furniture—mostly formal—with an emphasis on Georgian silver, brassware and glass.

OTHER

The Clay Occasion
1906 Pike Pl. #4
Seattle, WA 98101
206-448-2529
This small shop at the Pike Place Market offers practical and art pieces by Northwest potters, unusual tableware and one-of-a-kind vases.

Current
1201 Western Ave.
Seattle, WA 98101
206-622-2433
Within this large, spare shop are contemporary European classics, many by well-known Italian designers, and a variety of unusual American, European and Japanese lighting fixtures.

Davidson Galleries
1915 First Ave.
Seattle, WA 98101
206-441-6699
A fascinating array of etchings, engravings, antique prints, maps and manuscripts from the 13th to the early 20th century.

Egbert's
2231 First Ave.
Seattle, WA 98121
206-728-5682
A comfortable museumlike shop that features modern furniture classics, table and decorative glass as well as Moroccan, Finnish and Indian floor coverings and wallcoverings.

The Legacy Ltd.
1003 First Ave.
Seattle, WA 98104
206-624-6350
Northwest Coast Indian and Alaskan Eskimo baskets, artifacts, carvings, books and prints, in addition to an excellent collection of masks.

Northwest Gallery of Fine Woodworking
202 First Ave. South
Seattle, WA 98104
206-625-0542
A gallery showcasing contemporary handmade furniture, sculpture and other wood artisanry by Northwest designer-craftsmen.

Sur la Table
84 Pine St.
Seattle, WA 98101
206-448-2244
A no-nonsense kitchen shop with everything you could ever want for your table—including English picnic baskets, French implements, copper and cookbooks.

Traver Sutton Gallery
2219 Fourth Ave.
Seattle, WA 98121
206-448-4234
A good place to find art glass by well-known Pilchuck artists, this gallery has, for the last 11 years, sponsored an annual Pilchuck show in December. It was also one of the first studio-glass galleries in the country.

Pike Place Market and Pioneer Square
Both these easy-to-find historical areas are ripe for browsing. Pike Place Market is home to Seattle's renowned Farmer's Market but, in addition, offers about 200 craftsmen in temporary stalls as well as 30-plus shops with decorative items. Pioneer Square is best known for its galleries and antique stores, which are housed in Seattle's oldest existing structures.

DESIGN CENTERS

Design or market centers are large complexes, open to designers and architects, that present a variety of manufacturers' showrooms under one roof. Although they sell merchandise only to members of the trade, some offer special programs periodically to acquaint the public with their facilities. Contact the centers for more information.

Design Center Northwest
5701 Sixth Ave. South
Seattle, WA 98108
206-762-1200
The center offers a designer referral service (working data base), an occasional public tour, events every other month and a mailing list. Call for information.

Pacific Design Center
8687 Melrose Ave.
W. Hollywood, CA 90069
213-657-0800
The center holds frequent design-related exhibits, seminars and open houses. Write or call for a schedule.

San Diego Design Center
6455 Lusk Blvd.
San Diego, CA
The new design center, set to open next April, will hold a series of events open to the public, including exhibits, seminars and conferences. Contact the center in the spring for details.■



arry finds a refuge.

They all agreed they'd keep him for just one night.

But by morning, he'd purred in the mother's lap, played h the father's worn-out sock and been named Larry by the ghter.

Finally, he'd found himself a permanent refuge from all l known before.

The house. Window after window made ry's new home seem more spacious than it was. Let the light d in. Kept the coziness from slipping out.

One of them interested Larry and became his favorite spot.

All of them did something special for the owners of house.

The windows. Each of the windows rom the small one that let light into the bathroom to big bay that Larry liked best . . . was *The Intelligent ndow*.® A kind of window made with a remarkable ss, *Sungate*® coated low-E glass from PPG.

Sungate coated glass lowers heating bills in ter by keeping inside heat in. And lowers cooling s in summer by keeping outside heat out.

Its special coating makes *Sungate* coated glass up to 70% more effective at insulating than uncoated glass.

The purrs. Truth be told, even though PPG *Sungate* coated glass helps save Larry's owners money, Larry doesn't care.

He's just glad the bad times are over as he lies purring in the window, taking in the view.

For more information on how windows made with *Sungate* coated glass from PPG can add to the warmth, beauty and openness of your home, send for your *free* brochure. Or, call 1-800-2-GET-PPG to find out who in your area sells windows and doors with *Sungate* coated glass.

THE INTELLIGENT WINDOW®
SUNGATE®
COATED GLASS

Yes, I would like to know more about *Sungate* coated glass from PPG.

Name_____

Address_____

City_____

State_____ Zip_____

PPG

Mail to: PPG Industries, Inc., *Sungate* Marketing Group, Dept. SC-349, P.O. Box 8727, Harrisburg, PA 17105.

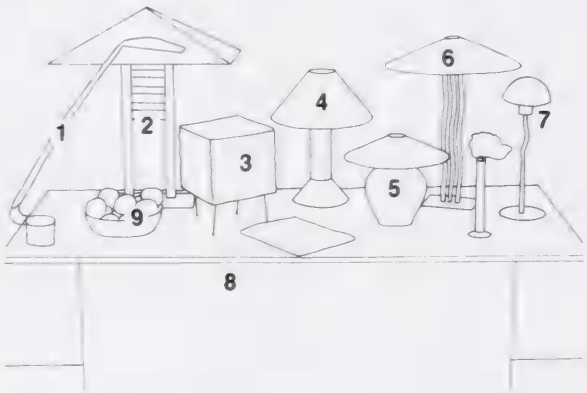
Sungate coated glass and *The Intelligent Window* are registered trademarks of PPG Industries, Inc.

HB READER ADVANTAGE

HOW TO FIND STORES NEAR YOU THAT CARRY FURNISHINGS IN "HB BEST OF MARKET," "DESIGNER ROOMS AT RETAIL" AND "DESIGN FOCUS AT RETAIL"

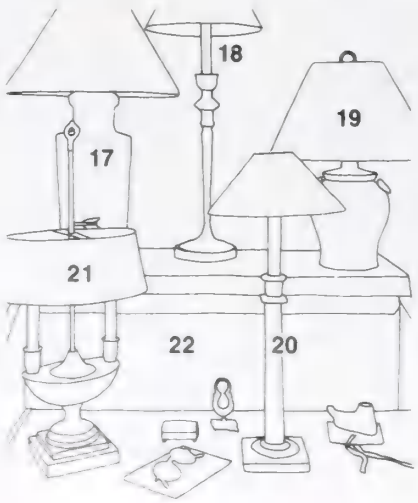
All prices are approximate suggested retail

HB BEST OF MARKET, pages 26 and 27
SHOPPING LIST



Page 26 (above)

1. *Halogen lamp, Koch & Lowy Inc.* *$269.00*
2. *Black and white lamp, George Kovacs, Inc.* *550.00*
3. *Akari, Akari-Gemini* *70.00*
4. *Galvanized-steel lamp, Artemide, Inc.* *134.00*
5. *Stoneware-base lamp, Crackle Co.* *165.00*
6. *Turquoise lamp, Crackle Co.* *360.00*
7. *Green lamp, Lee's Studio Inc.* *189.00*
8. *Desk, Conran's* *218.00*
9. *Bowl, Swid Powell at Bloomingdale's* *275.00*



Page 27 (above)

17. *Crackled-base lamp, Bloomingdale's* *$249.95*
18. *Brass lamp, Frederick Cooper, Inc.* *185.00*
19. *Urn-base lamp, Robert Abbey Inc.* *90.00*
20. *Candlestick lamp, Kenroy of America, Inc.* *250.00*
21. *Tole lamp, Port Royal Inc* *650.00*
*22. *Roll-top desk, Kentucky Galleries* *16,000.00*



Page 26 (above)

10. *Pineapple lamp, Nora Fenton* *$150.00*
11. *Shaded lamp, Ainsley Lamps* *189.00*
12. *Scrolled-iron lamp, Al/Sy Corp.* *130.00*
13. *Halogen lamp, Lee's Studio Inc.* *469.00*
14. *Column lamp, Al/Sy Corp.* *110.00*
15. *Fabric, Cohama Riverdale (per yard)* *16.50*
16. *Wallpaper, Waverly (per roll)* *15.99*

UPDATED SHAKER: Beverly Ellsley, designer
SHOPPING LIST, pages 106 to 111



Kitchen detail, page 106 (above)

23. *White bottles, Sarreid, Ltd.* *$70.00, 96.00*
*24. *Toy train, Cynthia Beneduce Antiques* *250.00*
25. *Dining chairs, Pearson (each)* *610.00*
*26. *Dining table, Macy's Herald Square* *1,100.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 150)

Complete the tear-out card and send to us

Crafted with love by the hands of Harden. Nostalgic solid cherry rocking chair and matching child's rocker custom upholstered in your choice of fabric. Send $5 for Upholstery Catalog or $12 for Complete Portfolio to Harden Furniture, McConnellsville, New York 13401.





HARDEN

Fine furniture from generation to generation

Harden™

Favorite among interior designers and architects. Showrooms in Chicago, Dallas, High Point, McConnellsville, Miami, New York City, Phoenix, San Francisco, Seattle.

HB READER ADVANTAGE

Continued from page 148

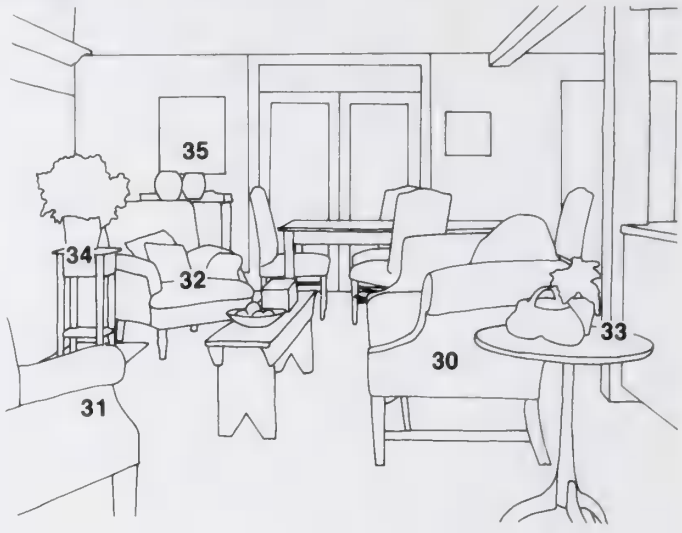
UPDATED SHAKER: Beverly Ellsley, designer, continued

SHOPPING LIST



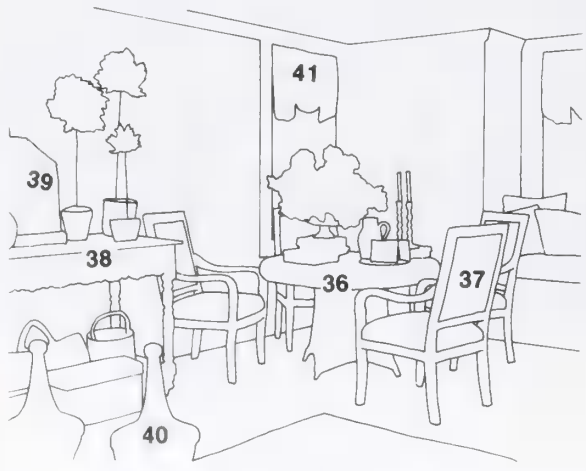
Family room detail, page 106 (above)

27. *Desk, The Lane Co.* *$1,040.00*
*28. *Windsor chair, Thos. K. Woodard* *4,500.00*
*29. *Weather vane, Milne Antiques* *2,200.00*



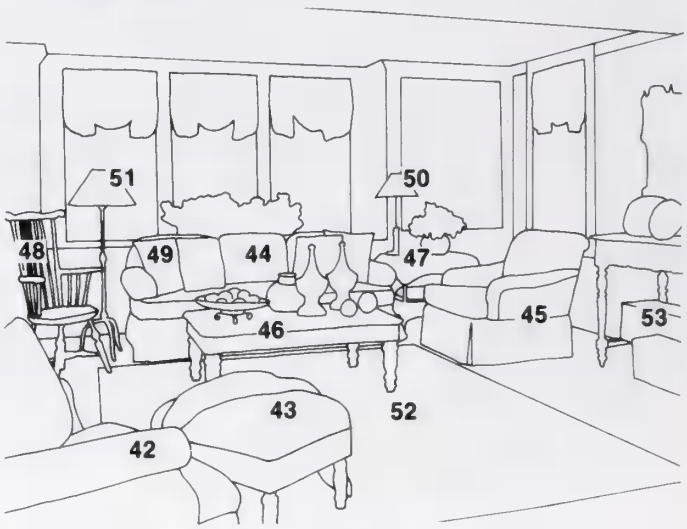
Family room, pages 106 and 107 (above)

30. *Sofa, Pearson* *$1,740.00*
31. *Wing chair, Pearson* *1,049,00*
32. *Club chair, Pearson* *840.00*
33. *Candlestand, The Lane Co.* *230.00*
34. *Urn stand, The Lane Co.* *310.00*
35. *Print, Ariel Press* *450.00*



Living room detail, pages 108 and 109 (above)

36. *Game table, Lane/Venture* *$840.00*
37. *Armchairs, Pearson (each)* *638.00*
38. *Marble-top table, Parc Monceau* *3,500.00*
*39. *Birdcage, Betty Jane Bart Antiques* *1,600.00*
*40. *Finials, Ten [illegible]-Emerich Antiques (per pair)* . *600.00*
41. *Curtain fabric, Waverly (per yard)* *13.50*



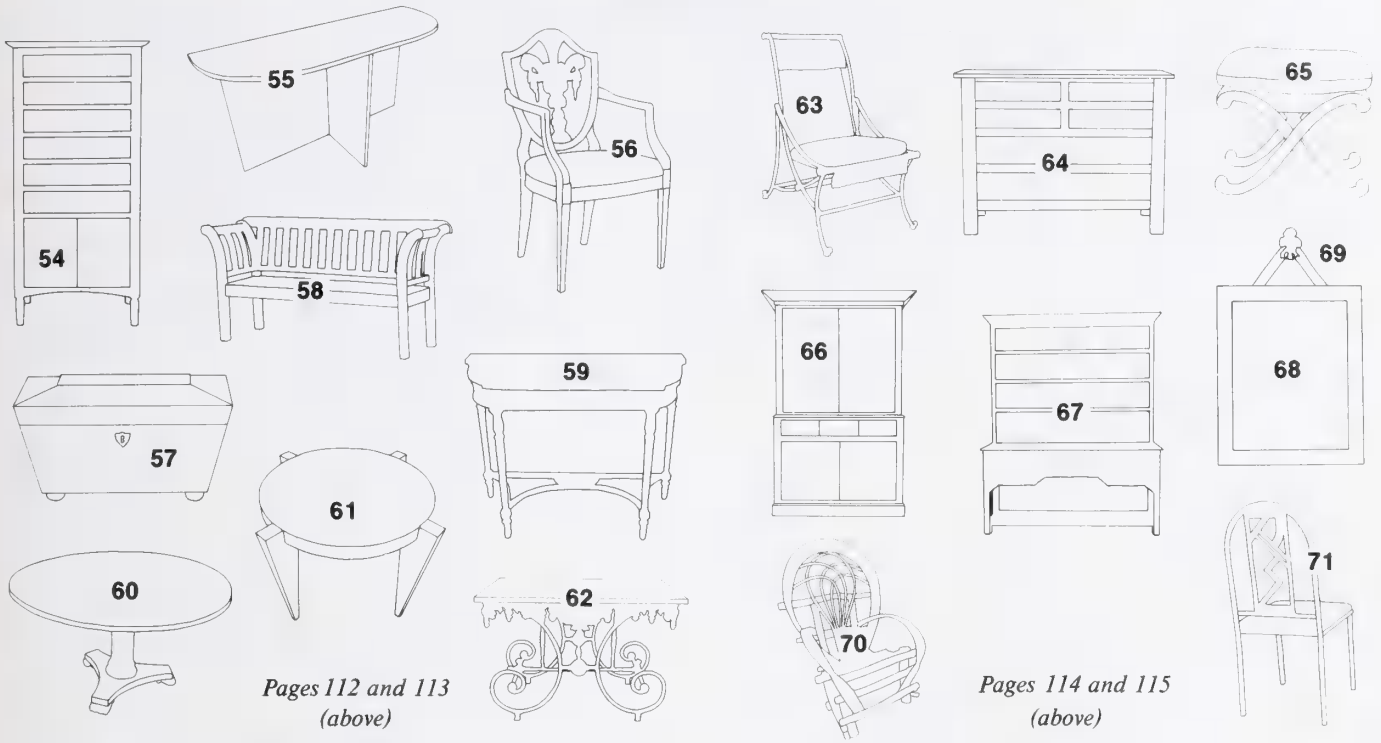
Living room, pages 110 and 111 (above)

42. *Club chair, Pearson* *$840.00*
43. *Ottoman, Pearson* *362.00*
44. *Sofa, Pearson* *1,798.00*
45. *Armchair, Pearson* *970.00*
46. *Cocktail table, The Lane Co.* *469.00*
47. *Wicker end table, Lane/Venture* *456.00*
*48. *Windsor chair, David A. Schorsch, Inc.* *24,000.00*
49. *Chintz, Waverly (per yard)* *9.00*
50. *Black lamp, Paul Hanson Co., Inc.* *325.00*
51. *White lamp, Hobe Sound Lamp Co.* *298.00*
52. *Sisal rug, Marion Kent Ltd.* *2,600.00*
53. *Pine box, The Studio* *325.00*

*ANTIQUE OR ONE-OF-A-K[illegible] SOURCES. SEE PRODUCT INFORMATION FOR ACCESS[illegible] EE PRODUCT INFORMATION

Complete the tear-out card and send to us

PIECES OF DISTINCTION, pages 112 to 115
SHOPPING LIST



Pages 112 and 113 (above)

Pages 114 and 115 (above)

54. *Shaker chest, Grange* $1,685.00
55. *Glass table, Swaim Designs* 1,199.00
56. *Hepplewhite chair, Casa Stradivari* 1,330.00
57. *Mahogany chest, Gear Stores* 170.00
58. *Pine bench, GuildMaster* 1,095.00
59. *Console table, Maitland-Smith* 1,460.00
60. *Pedestal table, Sarreid, Ltd.* 2,900.00
61. *Side table, ASIF* 1,600.00
62. *Baker's table, Woodard* 2,500.00
63. *Empress chair, Woodard* $375.00
64. *Cherry chest, John Widdicomb Co.* 3,505.00
65. *Footrest, Hickory Chair Co.* 604.00
66. *Armoire, The Wind Rose* 5,000.00
67. *Sideboard, John Widdicomb Co.* 5,400.00
68. *Rose print, Framed Picture Enterprise* 52.00
69. *Ornament, Framed Picture Enterprise* 20.00
70. *Willow chair, Willow Works* 650.00
71. *Metal chair, Grange* 780.00

PRODUCT INFORMATION

CORRECTION

The address listed in the August issue for Pine Country Antiques was incorrect. The correct address is: Edwin F. Kobylarz, Pine Country Antiques, 42 E. 12 St., New York 10003.

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

HB BEST OF MARKET

●*Page 26:* **Altona desk:** underframe, #F766909, 28-3/4 by 26-1/3 by 54-1/3 inches wide, solid ash with black stain finish; desk top, #F558214, 3/4 by 30 by 71-2/3 inches wide, ash veneer with black lacquer—Conran's (R), The Plaza at King of Prussia, 160 N. Gulph Rd., King of Prussia, PA 19406; Conran's (M,O), 475 Oberlin Ave. South, PO Box 1412, Lakewood, NJ 08701. **Dove lamp,** imported from Italy, from the PAF collection, 36 inches high, royal blue; also in white, yellow, red ($249), black ($249); includes 50-watt halogen lightbulb with high/low switch—Koch & Lowy Inc. (M), 21-24 39 Ave., Long Island City, NY 11101. **Richard Meier silver-plate bowl,** 10-inch diameter—Swid Powell (M,T), 213 E. 49 St., New York 10017; Bloomingdale's (R), 1000 Third Ave., New York 10022. **Milo Baughman Echoes of Vienna, #7017, lamp,** 20 inches high, 14-by-24-inch leaded-glass shade with black metal frame, 6-by-12-inch base—George Kovacs, Inc. (R,T), 330 E. 59 St., New York 10022. **Isamu Noguchi wire-frame *akari,*** #W1-3X, made in Japan, 9 by 15 inches high—Akari-Gemini (M), 1129 State St., Suite 32, Santa Barbara, CA 93101. **Zinc galvanized-steel table lamp** (also in black, polished copper and copper patina at slightly higher prices); without dimmer, $214; with dimmer, $257; Ron Rezek (M)—Artemide Inc. (T), National Sales & Customer Service Center, 1980 New Highway, Farmingdale, NY 11735; write for nearest dealer. **Baby Bournatta lamp with stoneware pottery base,** 13 by 8 inches high, shade in several other colors, $165; **Squiggle lamp,** 18 by 22 inches high, 7-by-5-inch base, verdigris, also in gray, white, with abalone shade, $360—Crackle Co. (M), PO Box 16, Finley, CA 95435. **TL Patina,** 19 inches high, green patina (shown), also rusted metal, black with chrome stem, Memphis (baby blue, pink, yellow), $189—Lee's Studio Inc. (R,T), 211 W. 57 St., New York 10022. **Bud vase,** $20—Giles & Lewis (R), 464 Columbus Ave., New York 10024. **Pittsburgh Paints Laurel Blossom, #2135, on wall**—Janovic/Plaza (R,T), 1150 Third Ave., New York 10021. *Bottom:* **Just Stripes wallpaper,** #555331, 20-1/2 inches by 5-1/2 yards long, marina, $15.99 per roll—Fabrics by Waverly (M), a Division of F. Schumacher & Co., 79 Madison Ave., New York 10016. **Rambling Rose fabric,** 100-percent cotton, 54 inches wide, 27-inch repeat, Scotchguarded, $16.50 per yard; **matching New Country Gear lamp by Ainsley Lamps,** #9021, white ceramic, 18 by 29 inches high, mushroom-pleat shade, from the Country Cottage collection, $189—Gear Stores (R), 110 Seventh Ave., New York 10011. **Pineapple lamp,** 14 by 18-1/2 inches high, white mushroom pleat on shade, $150—Nora Fenton (M), 230 Fifth Ave., New York 10001; write for nearest store. **Cadiz scrolled-**

(Continued on page 155)



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PRODUCT INFORMATION

Continued from page 153

iron candlestick lamp, #5130, 33-1/2 inches high, weathered washed finish, dusty rose; other colors: weathered almond, forest green, lime, gun metal, $130; **Lauren Manor square lamp,** #5110, 19 inches square, 23 inches high, periwinkle blue other colors, shade: natural linen, $110—Al/Sy Corp. (M,T), 15 E. 26 St., New York 10010. **Foscarini's Graphos Tavolo** (cone-shaped), 150-watt halogen bulb, $469—Lee's Studio Inc. (R,T), 211 W. 57 St., New York 10022. **Books,** $33 to $68—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Magnifier,** $320—R. Brooke, Ltd. (R,T), 960 Lexington Ave., New York 10021.

●*Page 27:* **George III cylinder-top Adam-style desk** with painted decoration, 33-1/2 by 22-1/2 by 38-1/2 inches high—Kentshire Galleries, Ltd. (R,T), 37 E. 12 St., New York 10003. **Tole bouillotte candelabrum faux-marble lamp,** TLXP, 11-1/2 by 24 inches high, hand-painted and imported from Italy, $650—Port Royal Inc. (M), PO Box 399, Gastonia, NC 28053; Decorators Walk (T), 979 Third Ave., New York 10022. **Rome, #1753, vanilla candlestick lamp,** 23 inches high, 4-1/2-inch base, burnous finish; shade, #9763, 10 inches wide, $250—Kostka of America, Inc. (M,T), 200 Lexington Ave., Suite #1101, New York 10016. **Octagonal crackle lamp,** #11527-71880, 16 by 25 inches high, base 5-1/2 by 6-1/2 inches long; similar crackle lamps also available, $249.95—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Verdigris candlestick lamp,** #8862, with linen shade (must specify white shade), 30 inches high, 11 inches wide, $185—Frederick Cooper, Inc. (M), 2545 West Diversey Ave., Chicago, IL 60647. **Urn-shape lamp,** #5806, with shade, 18 inches high, hand-finished verdigris on china; also black shade, #5806B, $90—Robert Abbey Inc. (M), 50 Cozine Ave., Brooklyn, NY 11207. **Shakespeare books, Egyptian scarab, French découpage box, bronze foot, Victorian sand timer, tortoise box**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Blank parchment-paper book with leather ties,** #J1B, 3 by 4 inches, $41; **initialed postcards,** 10 cards, 10 envelopes, $16—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Nuage wallpaper,** #OLW-10-NA, 20-1/2 inches wide—Clarence House (T), 979 Third Ave., New York 10022. **Eyeglasses,** $180—Morgenthal—Fredericks Opticians Inc. (R), 685 Madison Ave., New York 10021.

HB TODAY

●*Page 17: Wicker Whiz:* **Country Manor, GR-105, woven wicker twin daybed,** made in USA, 88-1/2 by 47-1/2 by 34-1/2 inches, honey finish, also in washed stone, $1,312.50—O'Asian Designs Inc. (M,R), 3250 O'Asian Way, Charleston, SC 29418. *Hot Spouts:* **Barbara Eigen's teapots**—Bergdorf-Goodman (R), 754 Fifth Ave., New York 10019; Best of All Worlds (R), 132 Stanford Shopping Center, Palo Alto, CA 94304; Grand Hotel, Carleton's Tea Shop, Mackinac Island, MI 49757. *Cowboys and Indians:* Look for **Western collectibles** at Kelter-Malcé Antiques, 361 Bleecker St., New York 10014; Susan Parrish Antiques, 390 Bleecker St., New York 10014.

●*Page 18: Classic Acts:* **Venetian red tole stand** made in USA, 14 by 48 inches high, takes ■ #14 standard flowerpot, $1,420—Niermann Weeks Co. (R,T), c/o J. Lambeth & Co., Washington Design Center, 300 D St. S.W., Washington D.C., 20024; John Rosselli Ltd., 523 E. 73, New York 10021. **Slipper chair,** #5021-14, 21 by 26-1/2 by 34 inches high, inside: 18 by 17-1/2 inches wide; arm height, 15-1/2 inches; seat height, 17 inches; old English finish on mahogany; fabric, 533-99, $1,074; leather, $1,487; Mark Hampton Collection—Hickory Chair Co., (M,R), PO Box 2147, 37 Ninth St. S.E., Hickory, NC 28603. *Lattice's New Status:* **Sweet Pea wallpaper**—Laura Ashley, 714 Madison Ave., New York 10021; 800-223-6917. *Pillow Talk:* Sheridan, 595 Madison Ave., New York 10022; S. State St., Chicago, IL 60603; Yorktown Mall, Lombard, IL 60148; Evergreen Plaza, 9700 S. Western Ave., Evergreen Park, IL 60642; City Center, Minneapolis, MN 55402; Tysons Corner Center, 1961 Chain Bridge Rd., McLean, VA 22103; Fair Oakes, 11731 U St., Fairfax, VA 22033; Owings Mill Mall, 10300 Mill Run Circle; Owings Mills, MD 21117; Stamford Town Center, 100 Grey Rock Pl., Stamford, CT 06901; Bridgewater Common, 400 Commons Way, Bridgewater, NJ 08807.

●*Page 20: London's Latest:* **Sudeley Design's green bookcase,** $1,275; **Gothic chest,** $1,450; **four-poster bed,** $6,500 (without curtains); **cam-**

(Continued on page 156)



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PRODUCT INFORMATION

Continued from page 155

paign wardrobe ($2,950 without curtains); **candlestick lamp with silk shade,** $275; **butler's stand with 3 round tables,** $695—Eclectic Interiors (R), PO Box 332, 21 Babbitt Rd., Bedford Hills, NY 10507.

GARDEN GUIDE

●*Page 31:* **Skin-So-Soft bath oil,** 800-648-2866. **Bag Balm**—Vermont Country Store (R,MO), Box 3000 HB, Manchester Center, VT 05255-3000. **P4**—Broadleaf Industries, Inc., 7014 Manya Circle, San Diego, CA 92154.

TALES OF TOILE

●*Pages 64 and 68:* **Le Balloon de Gonesse toile,** $45 per yard, 39 inches wide, 100-percent cotton, variety of colors—Pierre Deux (R), 870 Madison Ave., New York 10021. **Demopolis toile,** $16.50 per yard in stock, $19 special order, 54 inches wide—Gear Stores (R), 127 Seventh Ave., New York 10011.

10 BEST SHOWHOUSE ROOMS

●*Pages 83–85: Designer:* John F. Saladino Inc., 305 E. 63 St., Penthouse, New York 10021; Saladino Furniture Inc. (T), 305 E. 63 St., 14th floor, New York 10021. **Versailles Taffeta curtains,** #232, and **Opaline Roman shade.** Lee Jofa Groundworks—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Sofa and *borne*** by John F. Saladino Inc.: **Antique Taffeta, #1887, on sofa,** violet; **unbleached muslin, #1206, on *borne* and high-backed chair**—Henry Calvin Fabrics (T), 979 Third Ave., New York 10022. **Vauban Damask, #834190, white, on pillow**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Titian, #6063X-6, stripe fabric on pillow**—Boris Kroll Fabrics Inc. (T), 979 Third Ave., New York 10022. **China Seas, #0253, fabric, fuchsia, on pillow**—China Seas (T), 979 Third Ave., New York 10022. **Josephine, #3612-05, silk on pillows,** eggplant—Gretchen Bellinger Inc. (T), 979 Third Ave., New York 10022. **Tripod pull-up end table and tube lamp**—Saladino Furniture Inc. (T), 305 E. 63 St., 14th floor, New York 10021. **Mirror, silver girondels, rock-crystal and amethyst drops**—Garza Schlesch (T,R), 158 E. 64 St., New York 10021. **Rug**—Hakimian Brothers (T), 51 W. 30 St., New York 10001. **Demilune console with marble top,** Italian—Olivieri (T), 306 E. 61 St., New York 10021. **Dolphin candlestick**—Objets Plus Inc. (T), 315 E. 62 St., New York 10021. **Drawing by Cy Twombly**—Pace Gallery (R), 32-34 E. 57 St., New York 10022. **Floor by Lother Cordts,** 31 Fieldstone Dr., Hartsdale, NY 10053. **Stenciling** by Cile Lord, 42 E. 12 St., New York 10003. *Left (page 84):* **Pull-up table, Tulip chair and screen**—Saladino Furniture Inc. (T), 305 E. 63 St., 14th floor, New York 10021. **Screen covered in Grey Watkins Renshaw color,** #1028-35; Grey Watkins, #112412, **blue fabric on chair**—Grey Watkins Ltd. (T), 979 Third Ave., New York 10022. **Marble relief,** c. 200 A.D., Roman—NFA Antiquities, 10100 Santa Monica Blvd., Los Angeles, CA 90067; by appointment only. **Cavendish Weave, #8350-16, on récamier,** Lee Jofa Groundworks—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. *Right (page 85):* **Tapestry by John F. Saladino Inc.: Versailles Taffeta ground,** Lee Jofa Groundworks; **Antique Taffeta, #1887, inner border,** violet, Henry Calvin; **Josephine, #3612-04, outer border,** Azure, Gretchen Bel-

(Continued on page 158)

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PRODUCT INFORMATION

Continued from page 156

linger. **Aubuisson fabric as tablecloth**—Dildarian Inc. (T,R), 595 Madison Ave., New York 10022. Saladino lamp, and all other furnishings, Saladino Furniture Inc. **Ivory game box**—Garza Schlesch (T), 158 E. 64 St., New York 10021. **All cording and decorative trim**—Standard Trimming Co. (T), 1114 First Ave., New York 10022.

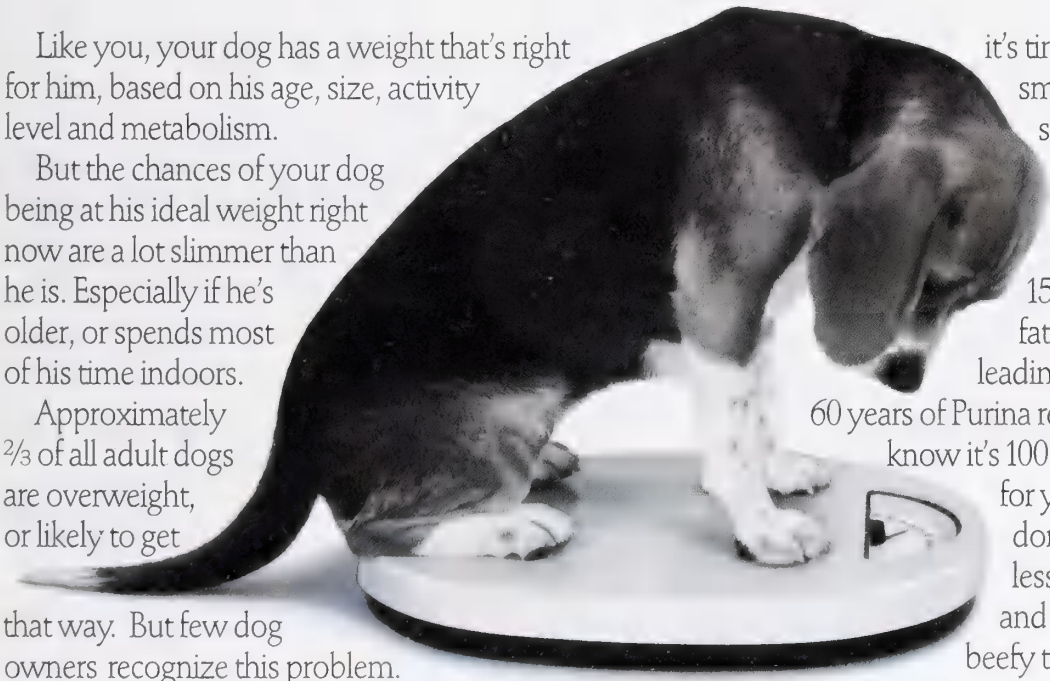
●*Pages 86 and 87—Left: Designer:* Barbara Ostrom, 28 Hopper Farm Rd., Upper Saddle River, NJ 07458. **Twig work**—Ken Heitz, PO Box 161, Route 28, Indian Lake, NY 12842. **Filoli Tapestry, #3617.01, curtain fabric,** green; **Ramsey plaid, #697344.01, fabric on chair,** Nile green—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Antique elkhorn chandelier**—Ann Morris Antiques (T), 239 E. 60 St., New York 10022. **Dining room table**—LCS (T), 1059 Third Ave., New York 10021. **Chairs**—Don Rousseau Inc. (R,T), 413 E. 53 St., New York 10022. **Majolica bench, Victorian wooden compote, majolica monkey pitcher**—Newel Art Galleries (R,T), 425 E. 53 St., New York 10022. **Needlepoint pillow**—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Green majolica bowl**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Blue majolica cheese dome**—KM of London Antiques (T), 979 Third Ave., New York 10022. **Faux-stone-painted floor** by Frank Figaro and Donald Nieto—Painted Decoration Studio (T), 344 W. 38 St., New York 10018. **Antique French vintner's basket on wall, antique English cutting board and knife**—Howard Kaplan Antiques (T), 827 Broadway, New York 10011. **Flowers and plants**—Nijole's Flowers (R), 3 Field Rd., Cos Cob, CT 06807. *Right: Designer:* John David Hunter & Associates, Route 47, Washington Depot, CT 06794. **Furniture and accessories**—The Tulip Tree Collection (R); textiles woven by Noella du Blois for The Tulip Tree collection, PO Box 58, Washington Depot, CT 06794. Fine art by Carol MacDonald, Curtis Rd., Bridgewater, CT 06752. Construction by Diana Slodowitz, Old Mount Tom Construction, PO Box 1423, Washington, CT 06793.

●*Page 88—Top: Designer:* Pat Rosiak, Byford & Mills, 803 River Rd., Fair Haven, NJ 07701. **Majolica, antique needlepoint ottoman, wall brackets, hand-painted wheel-back chairs, hand-painted straight-back chair, antique coffee table, rug, antique ceramic dog lamps, needlepoint pillows on sofa, hand-painted blue wicker chair, custom-framed floral prints, small table, screen, throw, bureau, mirror, chest, antique birdcage from Hong Kong, small accessories; furniture can be finished by hand in faux-tortoise style or as requested**—Byford & Mills, 803 River Rd., Fair Haven, NJ 07701. **Lentini blue-stripe fabric, Claridge's floral fabric**—Fabrics by Waverly (T), 79 Madison Ave., New York 10021. **Blue and white china**—Mottahedah (M,T), 225 Fifth Ave., Suite 637, New York 10016. **Fernwood fabric on wheel-back chairs; Lemura fabric on couch**—Waverly (T), 79 Madison Ave., New York 10021. *Bottom: Designer:* Ingrid Goulston, Ingrid Interiors, 177 Tilden Rd., Scituate, MA 02066. **Swedish 18th-c. antique chandelier, small mirror with candle**—Country Swedish Inc., 35 Post Rd. West, Westport, CT 06880. **Drapes**—Regina Bibb, 2 Roanoke Rd., Wellesley, MA 02181. **Striped voile, #85690, for drapes; Tekin stripe, #34530, on chairs and sofa,** 100-percent silk; **Chantelle silk taffetta, #6004/16, on back of chairs; Justin silk taffetta plaid, #60975, for table skirt, small pillow; San Marco silk damask, #190115, on sofa pillow; Ashover damask, #6372, on skirt chair**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Lamps on window ledge, floral print**—Marcoz Inc. (R,T), 177 Newbury St., Boston, MA 02116. **Plants and flowers**—Plant Interiors South, 20 Crescent Ave., Scituate, MA 02066. **Skirted chair**—Decore Upholstering Co. (T), 477 Harrison Ave., Boston, MA 02118. **Decorative painting**—Joanne Dole, 51 Livermore Rd., Wellesley, MA 02181. **Swedish antique silver, china, lace on tea table and over table skirt**—Mattaquason Art & Antiques (R), 409 Main St., Concord, MA 02633. **Oriental rug**—Steven King Oriental Rugs (T), 1 Design Center Pl., Suite 614, Boston, MA 02210. **Painting**—Alfred J. Walker Fine Art, (R,T), 158 Newbury St., Boston, MA 02116..

●*Page 89—Top: Designer:* Scott Lamb, 1701 Broadway, San Francisco, CA 94109. **Eighteenth-c. blue Chinese export jars, lacquered Chinese garden seat, Louis XVI leopard footstool, antique paisley shawl, c. 1730 Indo-Portuguese box, Alberto Giacometti drawing, fox throw, Italian urn**—from private collection or not available. **Mirrors**—Challis House (T), 2 Henry Adams, San Francisco, CA 94103. **Flame, #T39175, fabric for drapes**—J.H. Thorp (T), 235 Newton Rd., Plainview, NY 11803. **French Regent chair**—Brustlin Workshop (R,T), 8445 Melrose Pl., Los Angeles, CA 90069. **Black-lacquered curtain rod and rings**—Honnert (R,T), 1940 Van Ness Ave., San Francisco, CA 94109. **Basket, #208101**—Palacek (M), PO Box 225, Station A, Richmond, CA 94808. **Somal Leopard carpet, velvet Leopard fabric on pillows**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Louis XVI ormolu candlesticks**—Bauer's Antiques (R), 1878 Union St., San Francisco, CA 94123. **Manik Blinds 2-inch walnut blinds**—Custom Built (T), 6524 Ellis Ave. South, Seattle, WA 98108. **Fringe, #775-47, on curtains**—Andre Bond (T), 979 Third Ave., New York 10022. **Sofa**

(Continued on page 160)

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PRODUCT INFORMATION

Continued from page 158

designed by Coco Chanel—Randolph & Hein (T), 101 Henry Adams, San Francisco, CA 94103. **Seventeenth-c. tapestry on table**—Soraya (T), #2 Henry Adams, San Francisco, CA 94103. **Cocktail table**—Sloan-Miyasato (T,R), #2 Henry Adams, San Francisco, CA 94103. *Bottom: Designer:* Maurine Abney Interior Design, 2409 Fairway Dr., Mountain Brook, AL 35213. **Trompe l'oiel painting**—Anne Camp, 3832 Asbury Pl., Birmingham, AL 35243. **French hand-painted iron bed,** c. 1850—Seeds 4 Antiques (R,T), 2308 Second Ave. North, Birmingham, AL 35203. **French antique needlepoint pillow**—Surrey Park Ltd., Birmingham, AL. **French commode, chair, lamp**—Wardemond Galleries (R), 2808 18 St., Homewood, AL 35209. **Paisley for shawl**—Grey Watkins Ltd., Travis—Irwin Inc. (T), A.D.A.C. Suite 128, 351 Peachtree Hills Ave. N.E., Atlanta, GA 30305. **Lace imported from West Germany**—Designer's Resource Inc. (T), 2409 Fairway Dr., Mountain Brook, AL 35213. **Accessories on bed tray**—The Pink Tulip (R,T), Pickwick Pl., 2012 Magnolia Ave., Birmingham, AL 35202. **Chandelier, French plates**—Maurine Abney Interior Design, 2409 Fairway Dr., Mountain Brook, AL 35213. **Needlepoint rug**—Eighteenth Street Orientals (R,T), 2841 18 St., Homewood, AL 35209.

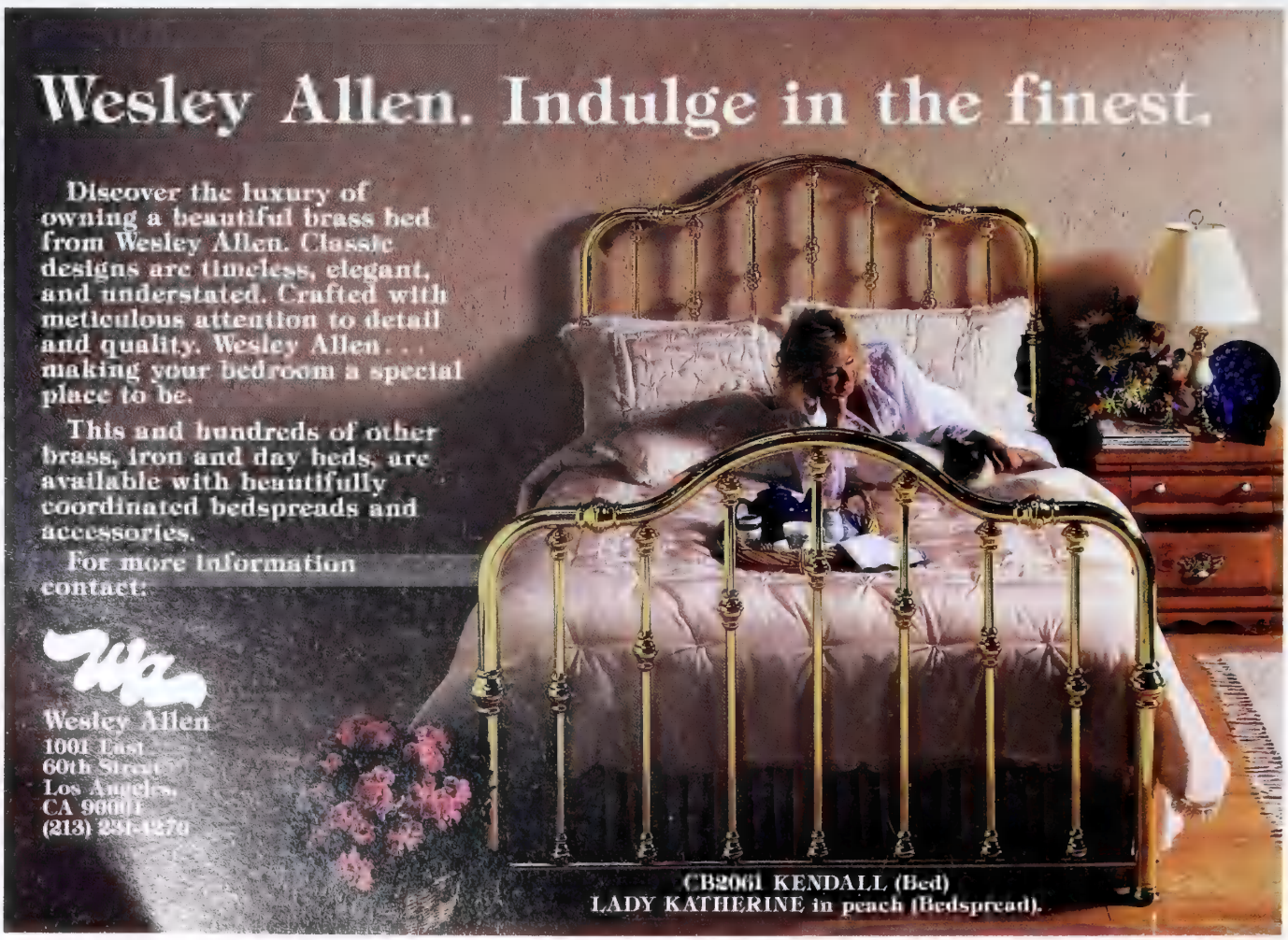
●*Page 90—Top: Designer:* Robert Shelton; Susie Edwards, Piazza 103, 18 Anson St., Charleston, SC 29401. **Shalimar drapery fabric**—P/Kaufmann, Inc. (M), 261 Fifth Ave., New York. **Grandma handwoven cotton rug**—Bibelot (R), 75 Commercial St., Boston, MA 02102. **Pine table, leather barrel chair, antique aviary**—Livingston Antiques (R,T), Savannah Highway, Charleston, SC 29412. **Wicker daybed**—Wisteria's Antiques (R,T), 18 Anson St., Charleston, SC 29401. **Accessories, footstool, linens, pillows, throws**—Piazza 103, 18 Anson St., Charleston, SC 29401. **Lamps**—Historic Charleston Reproduction Shop (R), 105 Broad St., Charleston, SC 29401. Floor hand-painted by Piazza 103; animals not endangered or taken while endangered; leopard skin not genuine. *Bottom: Designer:* Jeffrey Haines, Butler's of Far Hills Inc., PO Box 516-Route 202, Far Hills, NJ 07931. **Custom wool rug**—New River Artisans (T), PO Box 1, Piney Creek, NC 28663. **George III mahogany book cabinet, c. 1760; George III satinwood console**—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **English love seat, upholstered chairs**—Edward Ferrell Upholstery (M), 2507 Surrett Dr., High Point, NC 27265. **Fabric on love seat, #7020-32; trim, #63-9040; fabric on chairs, #31904-101**—Clarence House (T), 979 Third Ave., New York 10022. **Floral painting**—Schillay and Rehs (T), 305 E. 63 St., New York 10021. **Black Regency chair**—Hyde Park Antiques Ltd. (R,T), 836 Broadway, New York 10011. **Fabric, #2085-22, on round pillow**—Carleton V (T), 979 Third Ave., New York 10022. **Celadon lamps with custom shades,** pair, 19th c.; **silver-plated epergne,** 19th c.; **rose medallion lamp wtih custom shades; large red porcelain potpourri jar; table, left of couch; ribbon flag, antique birdcage; carved-wood fruit and flower; antique ribbon plates,** late 19th c.; **crystal chandelier with custom shades**—Butler's of Far Hills Inc. (T), Route 202, Far Hills, NJ 07931. **Ceiling medallion** painted by Michael Murdola, 154 Morris Ave., Summit, NJ 07901. **Flowers**—Carol Magadini, Rd. 1, Far Hills, NJ 07931.

●*Page 91: Designer:* John Robert Moore II. **Strié wallpaper, #W0106**—Osborne & Little (T), 979 Third Ave., New York 10022. **Sisal carpet and zebra rug**—Phoenix Carpet (T), 979 Third Ave., New York 10022. **Chandelier and birdhouse**—Trevor Potts Antiques Inc. (R,T), 1011 Lexington Ave., New York 10021. **Throws**—Leron Inc. (R), 745 Fifth Ave., New York 10151. **Tall birdcage**—Newel Art Galleries Inc. (R), 425 E. 53 St., New York 10022. **Porcelain frogs, green porcelain Chinese cabbage**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Chinese garden stools, teapot and creamer**—George Subkoff Antiques (R,T), 835 Broadway 10011. **Chinese garden stools**—Charles Gracie & Sons Inc. (T), 979 Third Ave., New York 10022. **English Magnolia Print, #849320, on couch; Casement curtain fabric, #937201; green pillow, #303873; blue ottoman, 391762**—Lee Jofa, Inc. (T), 979 Third Ave., New York 10022. **Blue and white porcelain lamp**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021. **Plants**—Lisa Creiger, PO Box 221, Greens Farms, CT 06436.

BRAVE NEW MIX

●*Pages 92 and 93:* **Zebra chairs,** J. Robert Scott—Shears & Window (T), 101 Henry Adams St., San Francisco, CA 94103. **Leather sofas,** Brunati—Axiom Designs (T), 200 Kansas St., Space 25, San Francisco, CA 94103; 110

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●*Page 95—Top:* **Regency urns on secretary, ram's-head chair**—Hawley-Bragg (R), 3364 Sacramento St., San Francisco, CA 94118. **Ushak rug**—Louis Fenton (R), 432 Jackson St., San Francisco, CA 94111. **Italian paper-covered boxes**—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94118.

●*Pages 96 and 97:* **Bed and Linens**—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94118. **English Regency chaise**—Ed Hardy (R), 1150 Post St., San Francisco, CA 94109. **Side tables** by John Dickinson—Regency House (T), 151 Vermont St., San Francisco, CA 94103. **Tizio lamp**—Limn (T), 457 Pacific Ave., San Francisco, CA 94133. **California painting**—Montegomery Gallery (R), 250 Sutter St., San Francisco, CA 94108.

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●*Pages 98 and 99:* For more information contact: Architect Edward Giddings; Interior Designer, Patricia Giddings, 250 Newport Center Dr., #204, Newport Beach, CA 92660; or write to resort: Club Cascados de Baja, Postal 72, Cabo San Lucas, Baja California Sur.

●*Page 100:* **Rugby Stripe pillow fabric,** 100-percent cotton, 54 inches wide, apricot—The Kreiss Collection (T), 8619 Melrose Ave., Los Angeles, CA 90069.

●*Pages 101-103:* **All bedding by Esprit**—Martex, Westpoint Pepperell (M), 1221 Avenue of the Americas, New York 10036. **Striped pillow fabric**—Fabrics by Waverly, division of F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **Awning stripe,** #60M4551, sky blue; #60M4552, mint; 62-percent rayon/39-percent polyester, 54 inches wide; **Regent, #60M2442, solid on pillows,** sky blue, 100-percent cotton, 54 inches wide; **Sailcloth, 34M6426, solid on pillows,** ice (green), 100-percent cotton, 48 inches wide—Fabrics by Waverly, division of F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **White-painted round leather table and matching chairs and ottomans**—Kreiss Collection, 8619 Melrose Ave., Los Angeles, CA 90069. **Dishes and pottery on table**—El Palomar, Boulevard Tlaquepaque 1905, Tlaquepaque, Jalisco, Mexico 45500.

●*Pages 104 and 105:* **Sailcloth tablecloth fabric,** 34M6419, blush—Fabrics by Waverly, division of F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **Towels**—J.P. Stevens (M), 1185 Avenue of the Americas, New York 10036.

UPDATED SHAKER

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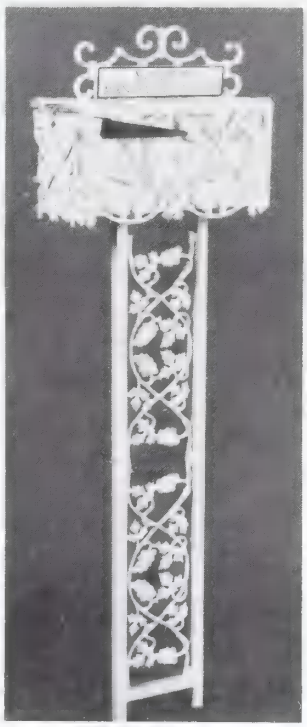
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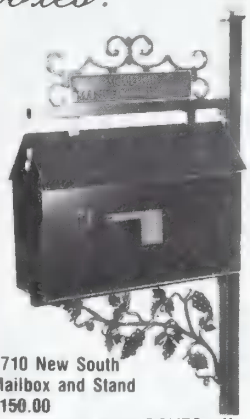
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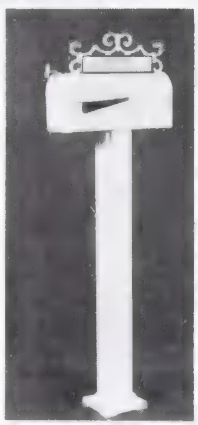
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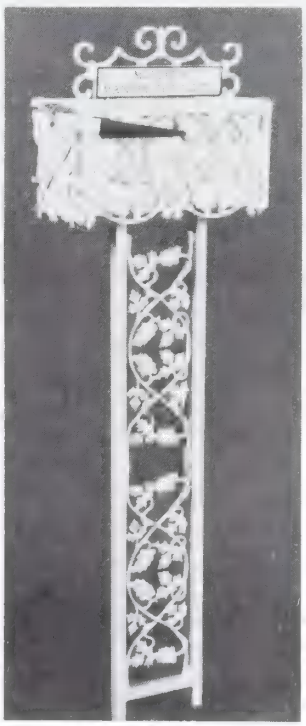
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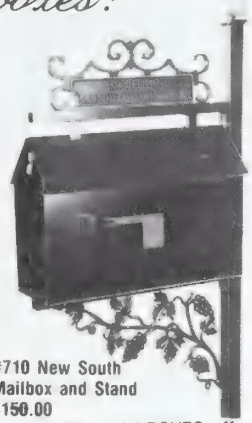
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Continued from page 163

inches high, $610; all, Shaker Country Collection Co.—Pearson (M), division of The Lane Co., PO Box 2838, 1420 Progress St., High Point, NC 27261. **Candlestand,** #1491-06, 20 by 26 inches high, linen white, $230; **urn stand,** #1491-61, 13 by 13 by 27 inches high, $310; **server,** #848-81, 1 drawer, 2 doors, 33 by 19 by 40 inches high, linen white, $935; **desk,** #1491-50 (upright), 36 by 23-1/4 by 51-3/4 inches, linen white, $1,040—The Lane Co. (M), E. Franklin Ave., Altavista, VA 24517. **Yellow bucket**—Beverly Ellsley Collection (R), 175 Post Rd. West, Westport, CT 06880. **Green bowl,** Dutch, $250—Pat Guthman Antiques (R), 281 Pequot Ave., Southport, CT 06490. **Painted box,** c. 1850, red and black, $875; **game board on** $975; **yellow-painted fan-back Windsor chair,** c. 1840, $4,500—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Sawtooth medium pillow,** $68; **large pillow,** $98; **quilt,** $1,500—Judi Boisson (R), 89 Main St., Westport, CT 06880. **Antique pine dining table,** 34 by 72 inches, $1,100—Macy's Herald Square (R), 34 Street and Seventh Avenue, New York 10001. **French pottery on server,** $185 each—Parc Monceau (R), #2 and #18 Riverside Ave., Westport, CT 06880. **Primrose print,** #F14004, $450—Ariel Press (M), America Forward, PO Box 2462, High Point, NC 27261. **Normandie, #9090, #10, white 13-inch plate,** $18; **#9390, 10-1/2-inch soup plate,** $16—Loneoak (M), 3351 E. Imperial, Lynwood, CA 90262. **Large Spanish glass goblets,** $12 each—Wolfman-Gold & Good Company (R), 116 Green St., New York 10012. **Smaller glasses,** $10 (available spring/summer '89)—Crate & Barrel (R); catalog, 800-942-8791/800-323-5461. **Horn-handled flatware,** 5-piece setting, $125—Henri Bendel (R), 10 W. 57 St., New York 10019. **White ceramic bottles;** medium #6204, $96; small, #6203, $70—Sarreid, Ltd. (M), Airport Rd., PO Box 3548, Wilson, NC 27895. **Antique horse weather vane,** $2,200—Milne Antiques (T,R), 506 E. 74, New York 10021. **Yellow butter churn,** $150—Ten Eyck-Emerich Antiques (R), 351 Pequot Ave., Southport, CT 06490. **Blue raised-panel custom kitchen cabinets**—Beverly Ellsley Collection of Hand Crafted Cabinets (R), 175 Post Rd. West, Westport, CT 06880. **Wooden toy train,** $250—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10012. **Terra-cotta bowls and plates: low open bowl,** $70 each; **plates,** $28 each—Eigen Arts (M), 579 Broadway, New York 10012. **White pitcher**—Barneys New York (R), 17 Street and Seventh Avenue, New York 10011. **Antique wire basket,** $135—Pantry & Hearth (R), 121 E. 35, New York 10016. **Flowerpot towels,** $9.50 each—Sweet Nellie (R), 1262 Madison Ave., New York 10128.

●*Pages 108 and 109:* **Marble-topped table,** 65 by 35 by 23 inches deep, $3,500—Parc Monceau (R), #2-18 Riverside Ave., Westport, CT 06880. **Painted swan sisal rug** by Private Collection, 8 by 10 feet, $2,600—Marion Kent Ltd. (T), 351 Peachtree Hills Ave., Atlanta, GA 30305. **Day of Rejoice toile fabric,** P9086, color #912, on upholstery and window seat, 55 inches wide, $5.95 per yard—Bloomcraft, Inc. (M), 381 Park Ave. South, New York 10016. **Champagne basket,** $450—The Studio (R), 86 Main St., New Canaan, CT 06840. **White ceramic pitcher**—Barneys New York (R), 17 Street and Seventh Avenue, New York 10011. **Urn-shaped finials,** $600 per pair—Ten Eyck-Emerich Antiques (R), 351 Pequot Ave., Southport, CT 06490. **Wicker game table,** #9412-10, 29 by 48 by 48 inches, available in natural wicker only, $840 (black trim painted by House Beautiful)—Lane/Venture (M), PO Box 1029, Conover, NC 28613. **Dining chairs,** #1806, 23-1/2 by 26 by 40 inches high, pine finish, America West collection, $638—Pearson (M), division of Lane, PO Box 2838, 1420 Progress St., High Point, NC 27261. **Kallen, #30M2862, curtain fabric,** natural, $14 per yard—Fabrics by Waverly (M), 79 Madison Ave., New York 10016. **Window treatments and window seat cushions** by Anthony Lawrence—Anthony Lawrence Upholstery (M), Greenwich, CT. **Tortoiseshell-pattern glasses,** $12.50 each; ***faux-bois* plate,** $45—Henri Bendel (R), 10 W. 57 St., New York 10019. **Ostuni bowl, #8294, on stand,** $160—Sarreid, Ltd. (M), Airport Rd., PO Box 3548, Wilson, NC 27895. **Fruit-print** (1 set of 4), $325 each—Rosemary (R), 338 Pequot Ave., Southport, CT 06490. **Ceramic tureens,** $295 and $360—Pat Guthman Antiques (R), 281 Pequot Ave., Southport, CT 06490. **Candlesticks**—Beverly Ellsley Collection (R), 175 Post Rd. West, Westport, CT 06880. **Antique birdcage,** $1,600—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128. National Paint and Coatings Assoc., 1500 Rhode Island Ave. N.W., Washington, DC 20005.

●*Pages 110 and 111:* **Club chair with ticking,** #7300, #702, black and white, 32 by 37 by 39 inches high, $840; **ottoman,** #702-1/2, with fabric, #7300, 25-1/2 by 19 by 17-1/2 inches high, $362; **armchair (toile),** #700, 34 by 40 by 35-1/2 inches high, 29-inch arm height, $970—Pearson (M), division of Lane, PO Box 2838, 1420 Progress St., High Point, NC 27261. **Amish crib quilt,** 1920s—Judi Boisson (R), 89 Main St., Westport, CT 06880. **Pansy pillow,** $110—Rosemary (R), 338 Pequot, Southport, CT 06490. **Blue-painted table,** $695; **miniature twig chairs,** 2 chairs and table for $185; **green-painted steps,** $195—Main Street Cellar Antiques (R), 120 Main, New Canaan, CT 06840. **Pewter pitcher,** $45—Henri Bendel (R), 10 W. 57 St., New York 10019. **Starlight chintz, #31K7353, on pillows,** $9 per yard—Fabrics by Waverly (M), 79 Madison Ave., New York 10016. **Fan-back Windsor chair,** $24,000—David A. Schorsch, Inc. (R), 30 E. 76 St., New York 10021. **Pine box with black fittings,** $325; **crystal balls:** $150, $225—The Studio (R), 86 Main St., New Canaan, CT 06840. **Boxes in bookshelf,** $375 per set; **antique clock,** $1,250—Milne Antiques (T,R), 506 E. 74 St., New York. **Painted bride's box,** $575; **green glass bottle,** $250—Pat Guthman Antiques (R), 281 Pequot Ave., Southport, CT 06490. **Black lamp,** #2247-451, $325—Paul Hanson Co., Inc. (M), 601 Commercial Ave., Carlstadt, NJ 07072. **White floor lamp,** 65, $298—Hobe Sound Lamp Co. (M), 476 Whitehall St. S.W., Atlanta, GA 30303. **Green glass vase,** $32—Adele Lewis (T), 227 W. 29 St., New York 10001. **White porcelain urn,** #8294, $95; **bowl,** #6201, $105; **bowl on stand,** #6207, $280—Sarreid, Ltd., Airport Rd., PO Box 3548, Wilson, NC 27895. **Rectangular cocktail table,** #1480-09, 48 by 32 by 17-1/2 inches high, light pine finish, $469—The Lane Co. (M), E. Franklin Ave., Altavista, VA 24517. **Willow wicker end table,** #9410-22-90; 29 by 23 by 26 inches high, $456—Lane Venture (M), PO Box 1029, Conover, NC 28613. **Paint-**

(Continued on page 166)



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PRODUCT INFORMATION

Continued from page 164

ed floor and glazed walls by David Carlson—Carlson Painting Co., Stamford, CT.

PIECES OF DISTINCTION

●*Page 112:* **Reproduction high chest of drawers,** 26 by 16 by 53 inches high, sycamore and maple wood, made in France, Shaker Collection, $1,685—Grange (R), 200 Lexington Ave., New York 10016. **Hepplewhite-style armchair,** #3035-1, 22 by 22 by 39-1/2 inches high, intricately painted decoration, ivory finish, also black. **Faux-tortoiseshell box,** 10 by 5-1/2 inches high, $170—Gear Stores, New York (R), 127 Seventh Ave., New York 10011. **Console table,** #163UF, 42 by 18 by 32-1/2 inches high, Henredon, $1,460—Maitland-Smith (M), 651 Ward St., High Point, NC 27260.

●*Page 113:* **Pedestal dining table,** #3300, 54 by 30 inches high, wisteria motif, antique pale green, Kensington Park Collection, $2,900—Sarreid, Ltd. (R), PO Box 3548, Wilson, NC 27895. **Stiletto table,** 36 by 30 inches high, pickled ashwood, assorted finishes, $1,600—ASIF (M,T), American Statement-Interior Furnishings, 10-09 43 Ave., Long Island City, NY 11101. **Handcrafted pine bench,** 72 by 21 by 36 inches high, High Country Collection, $1,095—GuildMaster (M), PO Box 10725, Springfield, MO 65808. **Glass-top console table with bonded-glass pedestal,** #81-4, 18 by 52 by 27 inches high, $1,199—Swaim Designs (M), 200 E. Linden St., High Point, NC 27263.

●*Page 114:* **Classic Impressions Patisserie table** 23 by 28 by 40-1/2 inches long, $2,500, 1-1/8-inch marble; **Classic Impression Empress chair,** 25-1/4 by 32 by 40 inches high, 19-inch seat height, $375—Woodard (M,R), 317 S. Elm St., Owosso, MI 48867. **English cupboard,** 54 by 21 by 88 inches high, $5,000—The Wind Rose (M,T), 360 Federal Pl., Greensboro, NC 27401. **Chest,** #6565, 44-3/4 by 21-1/2 by 33-1/2 inches high—John Widdicomb Co. (M,T), 601 Fifth St. N.W., Grand Rapids, MI 49504. **Directoire bench,** #5015-88, 23-1/2 by 17-1/2 by 20 inches high; fabric, #488-52, $604—Hickory Chair Co. (M,R), PO Box 2147, 37 Ninth St. S.E., Hickory, NC 28603.

●*Page 115:* **Custom-colored willow chair,** 28 by 30 by 52 inches, $650—Willow Works (M,R), 209 Glen Cove Ave., Seacliff, NY 11579. **The Diva chair** by Jean-Louis-Guinochet, 40-1/2 inches high, 18 inches square, metal, made in France; leather seat, $840; fabric seat, $780—Grange (R), 200 Lexington Ave., New York 10016. **Sideboard:** base, #1782, with drawers, 18 by 33 by 68 inches, $3,050; deck, #1783, 1 by 49 by 68 inches, $2,350; both made of ash solids and oak veneers, Callay finish—John Widdicomb Co. (M,R,T), 601 5 St. N.W., Grand Rapids, MI 49504. **Salmon fruit dessert plates,** #51780, 7-3/4 inches, set of 8, $135; **dinner plates,** #51782, 10 inches, set of 4, $125—Mottahedeh & Co., Inc. (T), 225 Fifth Ave., New York 10010. **Ceramic soup tureen,** $205—The Haldon Group (M), PO Box 165-306, Irving, TX 75016-5306. **Red damask rose print,** #G4052, 21 by 17 by 25 inches high, $52; #G4223 ornament, $20; by New Country Gear—Framed Picture Enterprise (M), PO Box 422, Memphis, TN 38101; 800-331-8843.

THE GROWN-UP COTTAGE

Architect: James Volney Righter Architects Inc., 58 Winter St., Boston, MA 02108. Project architect: Jacob D. Albert. Contractor: Bouton Services. Size of house: 2,200 square feet; size of lot: about 2 acres. Foundation: poured concrete. **Paints and stains**—Samuel Cabot Inc. (M), 1 Union St., Boston, MA 02108. **Doors**—Morgan Products Ltd. (M), 601 Oregon St., Oshkosh, WI 54903. **Windows**—Andersen Corp. (M), Bayport, MN 55003. **Basement windows**—Nassetta Millwork, 141 Shaw St., New London, CT 06320. **Hardware**—Schlage Lock Co. (M), 466 Old Hook Rd., Emerson, NJ 07630.

●*Page 124:* **Majorca striped fabric,** 32254/4, 100-percent cotton, 51 inches wide, sun-resistant—Clarence House (T), 40 E. 69 St., New York 10021. **Watermelon sculpture, vases on sideboard**—Zona (R), 97 Greene St., New York 10012. **Stephen Holl candlesticks**—Sointu (R), 20 E. 69 St., New York 10021. **Cotton throw**—Lee Bailey at Saks Fifth Avenue (R), 61 Fifth Ave., New York 10016. **Rugs**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021.

●*Page 125—Top left:* **Celadon tableware**—Sointu (R), 20 E. 69 St., New York 10021. **White napkins**—Lee Bailey at Saks Fifth Ave (R)., 61 Fifth Ave., New York 10017. *Top right:* **Compass and Four Winds quilt**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Bed linens**—D. Porthault Co. (R), 18 E. 69 St., New York 10021. *Below:* **Wicker**—Floribunda (R), Box 107, Fisher Island, NY 06930.

WINE AND GOOD SPIRITS

●*Page 136—Left:* **Glasses**—Bardith Ltd. (R), 901 Madison Ave., New York 10021.■



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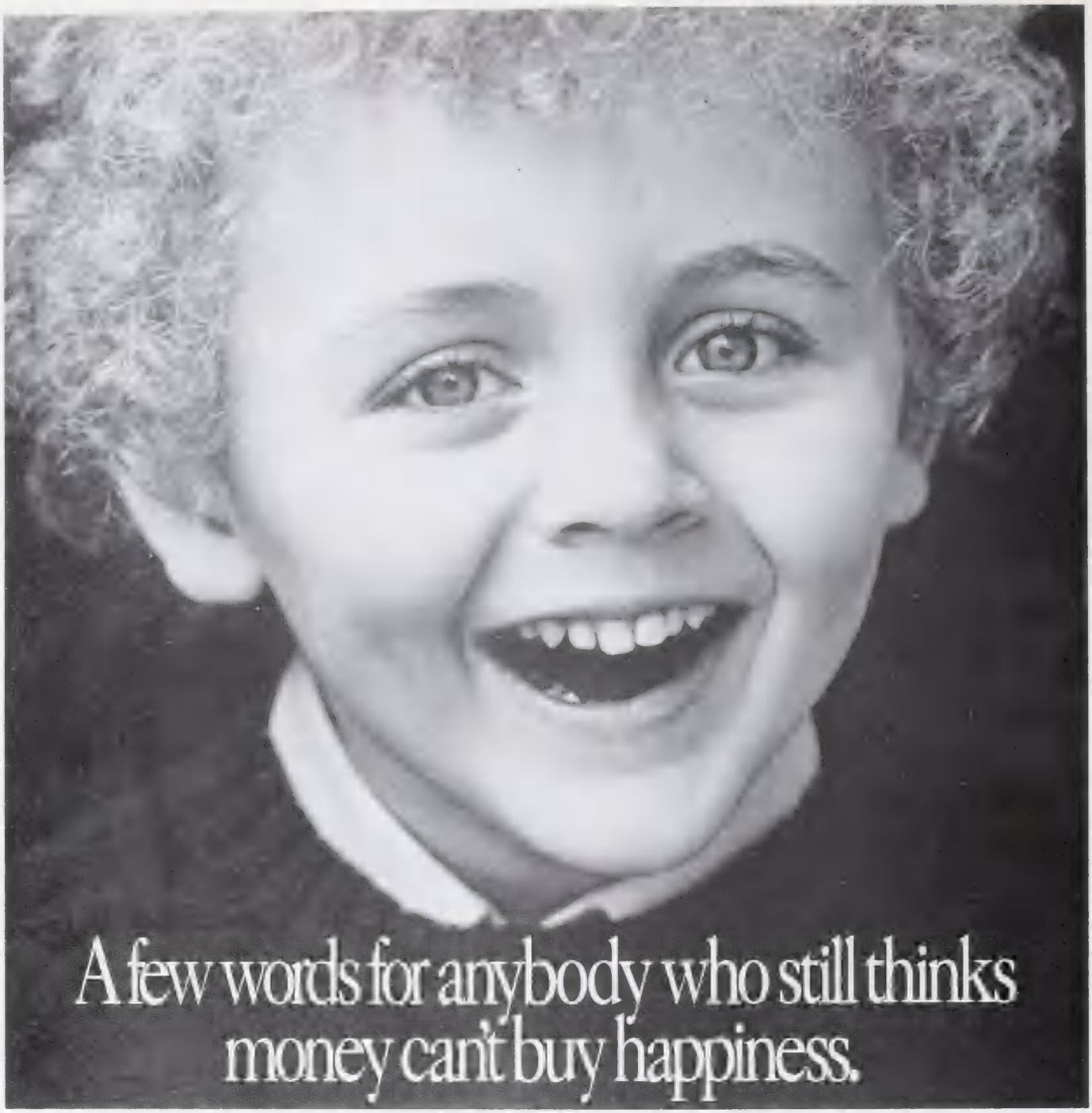
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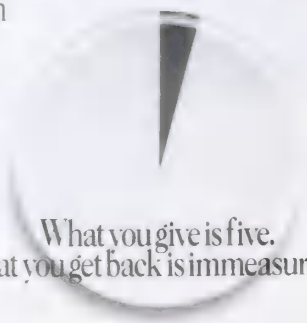
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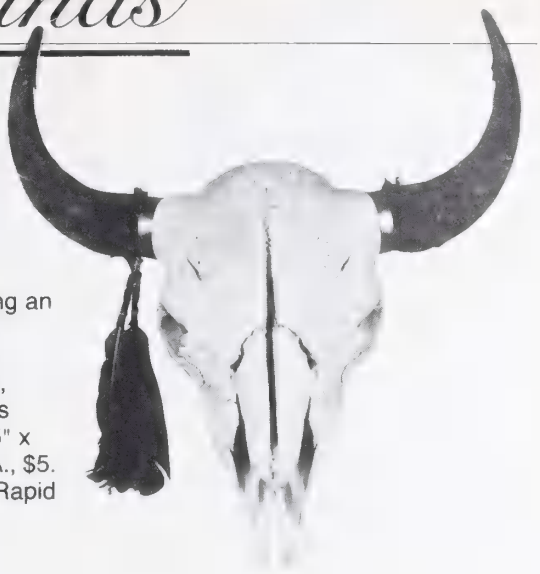
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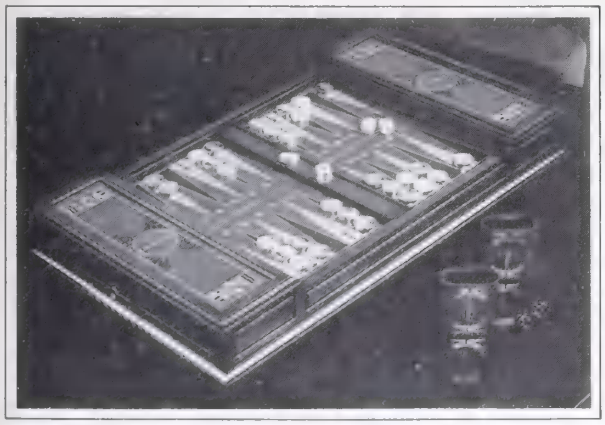
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16 **Order Turn-of-the-Century** mouldings from this leading supplier. Precision-milled gingerbread, mouldings, crowns, blocks, doors, porch posts and wainscot in premium pine or oak help you create Victorian masterpieces. Full color catalog. Charge is refundable with order. **Silverton Victorian Millworks, $4.**

17 **A World of Elegant, Affordable** home furnishings and accessories that give expression to your sense of personal style. All delivered to your doorstep when you shop by mail. One year subscription. Regrets, U.S. addresses only. **The Pottery Barn, $2.**

18 **Famous for 135 Years** of uncompromising quality! Now shop Bullock & Jones by mail. Choose men's sportswear, clothing, furnishings and accessories—all characterized by timeless design, superb materials and superlative manufacture. Introducing a special collection for women! **Bullock & Jones, $3.**

19 **Dazzling Showcase** of crystal chandeliers in fabulous original designs. Swarovski Strass, Venetian crystal, reproductions of Victorian gas lights, all at prices comparable to wholesale. No computer anonymity here. The King family has owned and operated this firm since 1935. **King's Chandelier, $3.**

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21 **Give your Home the Gift of Spring**. . . .a tranquil oasis, a delicious surprise for any landscaping scene. . . a WATER GARDEN! Everything you need is in this information filled, full color. 100 page catalog. **Lilypons Water Gardens, $5.**



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23 **Delightfully Imaginative.** Ornamental sculpture, fountains, birdbaths, furniture and more. Their wide selection of useful accessories embellishes any interior or exterior garden setting. Items in lead, bronze, aluminum and stone. **The Florentine Craftsmen, $4.**

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25 **Perfect Complement.** The pleasure of having natural light illuminate your home through VELUX roof windows or skylights can be enhanced with decorative, energy-efficient sunscreening accessories. Brochure shows roller blinds, venetian blinds and exterior awnings. **Velux-America, Inc., Free.**

VELUX®

26 **Ballard Specializes** in architectural accents and other unique home accessories that transform an ordinary room into a sparkler. Here's where you'll find unusual table bases, brackets, prints, plaques, prints etc. Catalog subscription. **Ballard Designs, $2.**



27 **Recommended by Santa.** Spiegel's Christmas Book! Great gift ideas that sizzle with the season's excitement. An enormous selection of everything from the latest fashion to the newest toys. More than 400 shop-at-home pages. Charge is applicable to purchase. **Spiegel, Inc., Christmas Book, $3.**

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28 **Spend Happy Hours** shopping from the 68 pages of McGuire's furniture catalog. Eighty-seven glorious color pictures take you on a guided tour of their classic collection of the Premier Rattan designs and designs from their special collection. **The McGuire Company, $5.**

McGUIRE

29 **A Catalog For Cooks.** Discover what serious cooks have known for over thirty years. Williams-Sonoma offers the finest kitchenware, household articles and specialty foods for giving or having. One year subscription to "A Catalog for Cooks." (Regrets, U.S. addresses only). **Williams-Sonoma, $2.**

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GRANDE CUISINE

30 **Catalogs & Merchandise** from the four corners of the globe. Not only a fabulous collection of catalogs from 25 countries, but now, for the first time a selection of wonderful merchandise. Color catalog. **Shop the World by Mail, $4.**

Shop the World by Mail

31 **Super Santas** do their armchair shopping from the specialty store that has catered to California's finest families for more than a century. One year catalog subscription begins with the opulent Christmas 1988 edition. **I. Magnin, $5.**

I. Magnin

32 **Quilts, Quilts & More Quilts** fill this 40-page 1988 catalog. Feast your eyes on America's largest selection of new, custom and antique traditional quilts. The catalog also spotlights braided, rag and hooked rugs as well as other unique country things. **The Gazebo, $4.50.**

THE GAZEBO

33 **The Eleganza Collection.** One of the most unusual collections in the country of sculptural masterpieces. An "art book" color catalog, 112 pages thick, pictures 275 affordable statues in bonded marble, bronze, terra cotta plus a selection of Greek vases and frescoes. **Eleganza, Ltd., $6.**

Eleganza Ltd.

34 **Stencil Specialist Supreme!** The Gail Grisi catalog assembles a unique selection of pre-cut stencils and paints for home decorating. Included among many other styles are Victorian and contemporary designs. Catalog charge is refundable with first order. **Gail Grisi Stenciling, Inc. $2.**

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35 **Up Against A Blank Wall?** Send for Post's helpful brochure chock full of tips on hanging wallpaper, information on how to calculate the number of rolls you need and what tools to use. **Post Wallcovering Distributors, Free.**

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36 **Replace Missing China & Crystal.** Replacements Ltd. probably has the world's largest inventory of discontinued bone china, earthenware and crystal. Millions of pieces. 20,000 different patterns. Complete your settings from their huge stock. Brochure tells all. **Replacements, Ltd. Free.**

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37 **Discover the Delights** of shopping where shipments are prompt, and customers are treated with tender, loving care. Selection is incomparable, too. Curtains come with ruffles, fringe or lace trim. Also balloons, tabs, lined and insulated styles. Ten retail shops. **Country Curtains, Free.**

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38 **A Cavalcade of Cedar Homes.** When you order the Lindal Cedar Homes Planbook you'll discover a parade of 200 pages of color photographs, 90 custom plans and a score of design tips. Planning grids are provided. Create your own dream house. **Lindal Cedar Homes, $10. Video, $19.95.**



39 **Explore The Exciting World** of Roche-Bobois furniture purveyor supreme. Super-size, magnificent color catalog assembles exclusive leather furniture and fabrics, lounges, marble tables, wall units for your selection. Everything outstanding. **Roche-Bobois, $10.**

ROCHE BOBOIS PARIS

40 **Dorothy's Designs** provide the key to country decorating at its best. Her latest catalog is jampacked with original and beautiful custom and ready made curtains plus accessories for every room. Fabric swatches galore. **Dorothy's Ruffled Originals, $4.**

Dorothy's Ruffled Originals, Inc.

41 **Christmas is Beckoning** from the pages of the Arts Americana catalog. Here's where you'll discover intriguing and innovative gifts for everyone on your list. Castings of original carvings by noted carver, Jack Hughes are a specialty. Also, a yearly limited edition Santa. **Arts Americana, Inc. $3.25.**

Arts Americana, Inc.

42 **Discover the Delights** of Four Seasons Greenhouses. Eighty-page color catalog includes plans, pictures, design ideas, sizes and specifications. Learn more about America's largest greenhouse manufacturer and their extensive line of beautiful wood and aluminum products. **Four Seasons Greenhouses, $5.**

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43 **Hand-Tied Fishnet Canopies** for the prettiest bedrooms in town and country. Six beautiful designs. Hand-tied in pure cotton thread. Custom dust ruffles . . . very full . . . with split corners, Bates spreads, coverlets and other country things. 10-page color brochure. **Carter Canopies, $1.**

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44 **Backyard Fun.** Kids love Woodplay's redwood swings, treehouses and clubhouses. You will, too, because they develop imaginative play and build strong, healthy bodies. Sixteen expandable models have safety features galore. **Woodplay, Inc. $1.**



(Continued on page 170)



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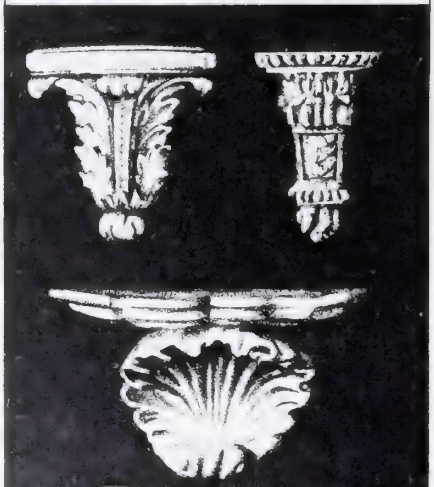
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DESIGNS

HOLIDAY CATALOGS *continued*

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CHEF'S CATALOG

46 **Hunting High & Low** for the perfect gift? Color portfolio of limited edition hunt prints, Williamsburg scenes and hunt notecards are reproduced from watercolors and oil paintings. Handsome in home or office. **Prints, $2.**

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47 **Inspired Collection** of more than one hundred pieces of bent willow furniture complete with cushions of indoor/outdoor canvas. These pieces are as wonderful in a city penthouse as a seaside summer place. Catalog includes fabric swatches. **Country Store, $2.**

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48 **Luxury for Less.** Send for the Grand Finale catalog and go off on a shopping spree secure with the knowledge that you'll be saving up to 70% on quality merchandise. Satisfaction guaranteed. Receive $5 off your first purchase with a one-year subscription. **Grand Finale, $3. Foreign subscription $10.**

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49 **Panel Pet Doors for Sliding Glass Doors.** Every brand. Every size. Convenient for you. Convenient for your pet. Select from a myriad of other models for wood doors, walls, French doors, screens etc. The choice will amaze you. **Patio Pacific, $1.**

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50 **Save 30% to 50%** on decorator fabrics and wallcoverings. Same beautiful bargains on bedspreads and blinds. Why wait another moment? Spruce up the house for holiday doings. **BMI Home Decorating $1.**

BMI Home Decorating

51 **Save a Small Fortune** on window fashions. The latest 1" mini, vertical and wood blinds custom-made by America's best manufacturers. The most popular colors. All at factory-to-you prices of up to 75% off retail. Decorating kit includes easy measuring instructions, samples and prices. **American Blind Factory, $1.**

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52 **Three Dimensional Arranging Kit.** Brochure describes it in detail. Designed by a pro to help you visualize the end result of your decorating efforts and avoid costly mistakes. Kit includes 3-D styrene mini-furniture, graph board, walls, doors etc. Scale 1/2" = 1'. **Plan-It-Kit, Inc. 30¢.**

PLAN IT-KIT

(Continued on page 172)

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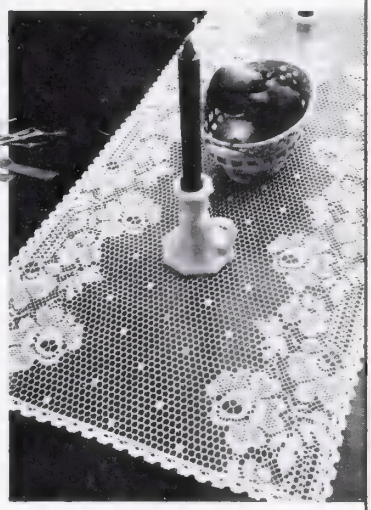
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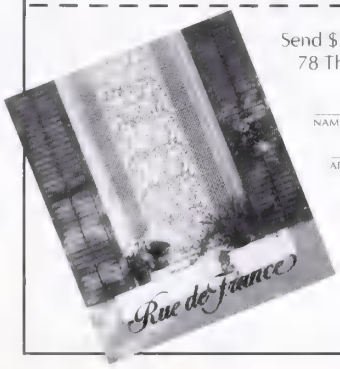
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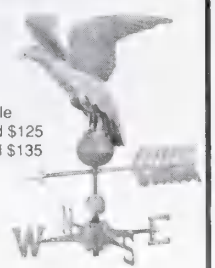
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(Continued on page 174)

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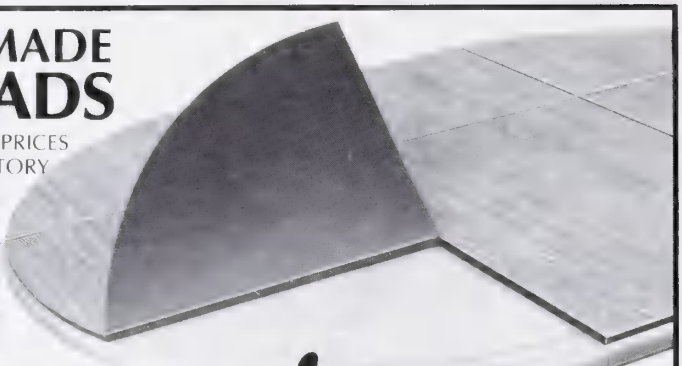
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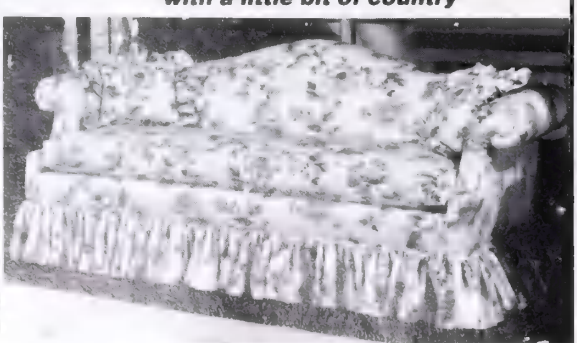


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(Continued on page 176)



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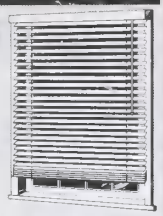
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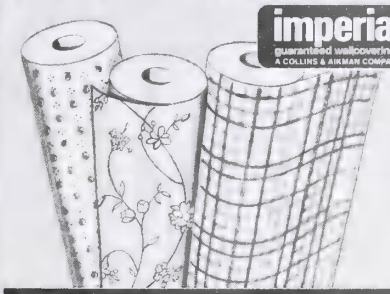
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71 **Heritage is a Recognized Leader** in the log home industry. Their latest 88 page color catalog provides detailed descriptions of the 4 different log styles available, architectural, construction and financial services plus more than 60 standard floor plans. **Heritage Log Homes, $8.**

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73 **"Catalog of Catalogs"** is both beautiful and informative. Lists and describes more than 150 arresting, exciting, irresistible catalogs. . .all in color. A parade of fashion, gifts, collectibles, gourmet items, crafts, special interests. Cover price $6. Here, for House Beautiful readers. **Catalogue Revue, $3.**

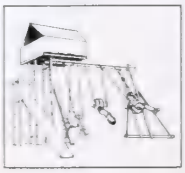
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74 **Gazebos Summon Romantic Images** of times gone by. Today they are experiencing a delightful revival. When only the best will do call upon Ivywood. They have achieved an industry standard of excellence by which others are judged. **Ivywood Gazebo, $1.**

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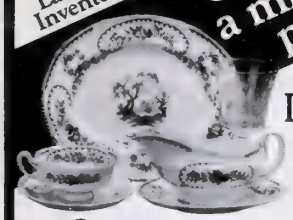
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(Continued on page 178)

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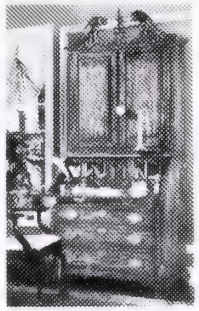
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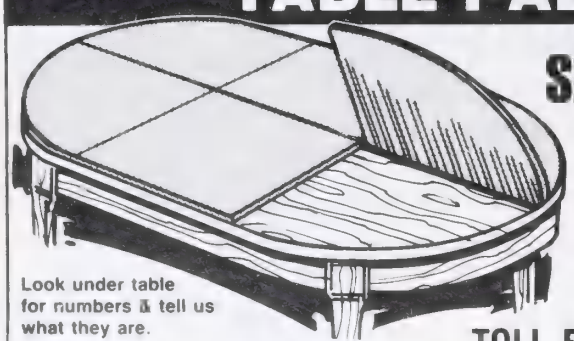
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80 **Moultrie's "Old South" Collection** puts you in the mood for moonlight and magnolias. Pictured in full color are accessories and furniture reproduced from quaint and stately designs of yesteryear. Cast in durable aluminum are fountains, urns, planters, settees, barstools, and more. **Moultrie Mfg. Co., $3.**

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(Continued on page 180)



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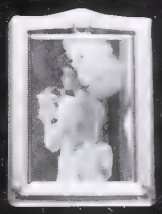
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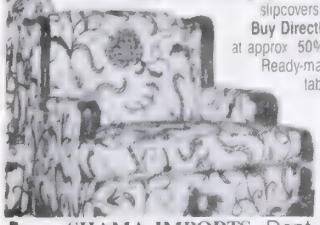
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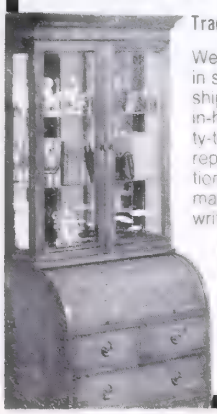
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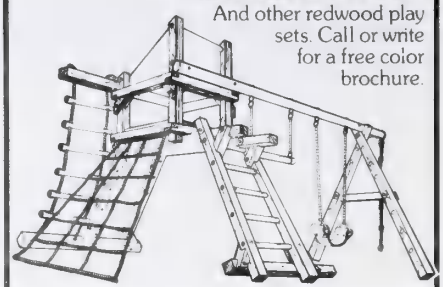


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86 **A World of Savings** from the heart of the southland. A shop-at-home catalog with 164 pages of 18th century cherry and mahogany reproduction furniture, all distinguished by high quality and substantial savings. A knowledgeable sales staff makes ordering a pleasure. **Ephraim Marsh Furniture, $2.**

87 **Brass And White Iron Bed Sale!** You can buy factory direct and save 50% on heirloom quality solid brass and white iron beds. Once in a lifetime savings! Special layaway and payment plans. Catalog offers large selection. **A Brass Bed Shoppe, $1.**

88 **The Lighter Side's** philosophy is "They who laugh, last!". Have the time of your life selecting holiday gifts for everyone on your list from the 500 spirit-lifting, ribticklers in this color catalog. The reasonable prices and prompt delivery will add to your merriment. **The Lighter Side, $1.**

89 **Persnickety** introduces their unique, new catalog with sections featuring: "For Ladies Only," "A Gentleman's Way," and "Children's Delight." 40 full color pages. Their catalog also features a distinctive collection of window treatments, and more! **Persnickety, $4.**

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(Continued on page 182)



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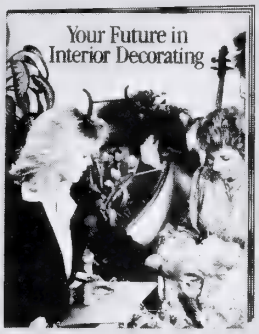
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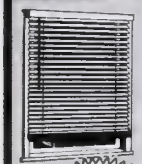
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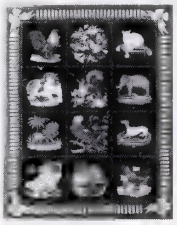
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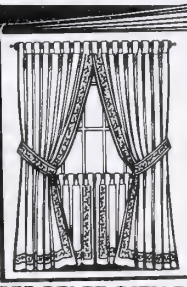
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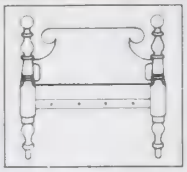
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96 **Shaw Is A Family Owned Discount** furniture outlet founded in 1940. Today they represent over 300 major brand furniture companies. The concise brochure tells everything you need to know. **Shaw Furniture Galleries, 50¢.**

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97 **Magnolia Hall** believes fine furniture shouldn't cost a small fortune so they've assembled a new 80-page discount catalog for you. Choose from an outstanding collection of yesteryear carved furniture. There's a fascinating selection of mirrors, lamps, beds and curio cases too. **Magnolia Hall, $1.**

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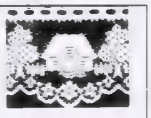
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(Continued on page 184)

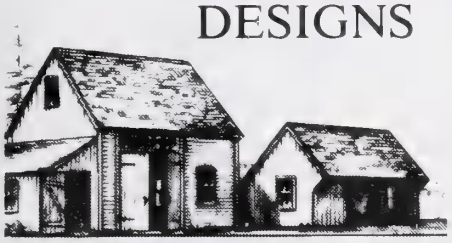


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Candlelight, Chippendale, Fr. Provincial, King Richard, Old Master, Queen Eliz. I, Spanish Provincial

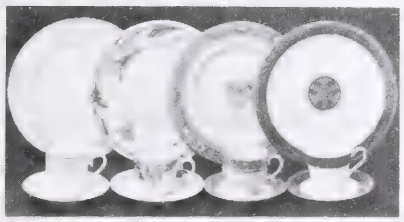
KIRK-STIEFF CALL
Dancing Surf, Golden Winslow, Old Maryland Eng., Wmsbg. Shell

INTERNATIONAL CALL
1810, Joan of Arc, Prelude, Rhapsody, Royal Danish

LUNT CALL
Bel Chateau, Modern Victorian, William & Mary

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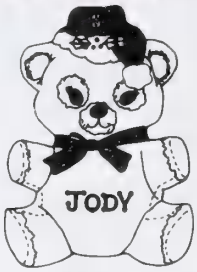


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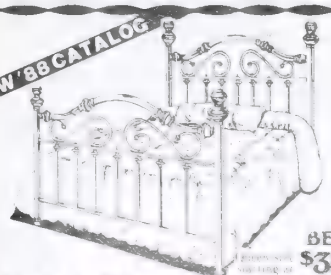


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(Continued on page 186)

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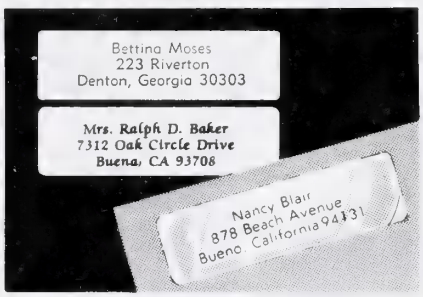
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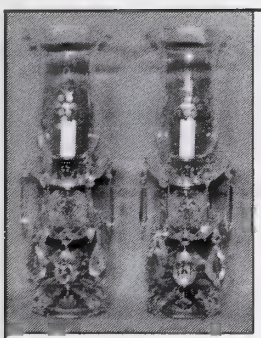
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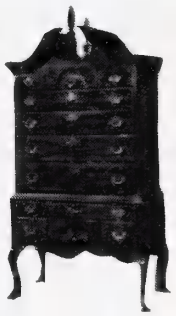
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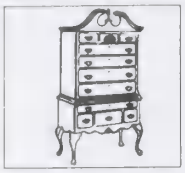
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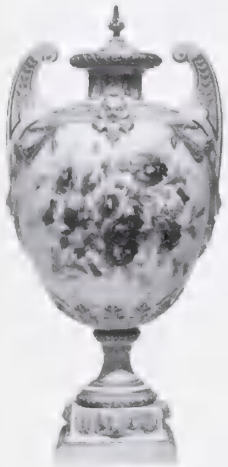
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By RALPH and TERRY KOVEL

☐ **This vase is covered with sprays of pansies and has gold trim. The bottom is stamped "1398." Below that is a crown over a circle, plus the words "Royal Worcester, England." How old is it?**
—Mrs. R.L., Mentor, Ohio



The Royal Worcester name appears in the mark used by the famous porcelain company from Worcester, England. From 1862 until now, the firm has used various marks with crowns and circles. The vase can be dated by the type of crown in the mark, the wording around the outside of the crown, and a series of dots and other tiny symbols that have been added to the mark each year. "1398" is a factory code number for the shape of your vase. Vases of this shape first appeared in 1889. Many pairs of urn-shaped vases with covers were made in the late 19th century for use on fireplace mantels or dining room sideboards. Realistic floral decorations or scenic designs and gilding were popular. Victorian vases like these are again popular, and yours would sell for $750 in an antiques shop.

☐ **This mostly brown vase has a dragon design. It is six and a half inches tall. The bottom is marked with a backward "R" leaning on a "P" and two small lines above the "P." An Oriental name is written on the side. A friend says the mark is the one used by the Rookwood Pottery, but why is it signed with Oriental letters?**
—R.H.H., Largo, Fla.



The brown glaze and general appearance of your vase indicate that it was made at the Rookwood Pottery of Cincinnati, Ohio. The pottery was started in 1880. The RP mark was first used in 1886. Lines or flames were added to the mark each year until 1900, when there were 14 flames. The mark makes it easy for us to date your vase to 1888. The Oriental name is probably the signature of a famous artist who worked at Rookwood from 1887 to 1948, Kataro Shirayamadani. He was born in Japan and came to Cincinnati to work at the pottery. Shirayamadani produced some of the finest pottery ever made at Rookwood. He was also credited with perfecting an electrodeposit method of coloring metal overlay on pottery. Pieces by the Japanese artist are very valuable, and your vase is in mint condition [illegible] about $7,500.

☐ **My antique mahogany table is very strange. It has a top that opens, a sliding writing surface, many compartments and drawers, and a flip front. I have been told that the table is at least 150 years old. Can you tell me anything about it?** **—I.L., Booneville, Ark.**

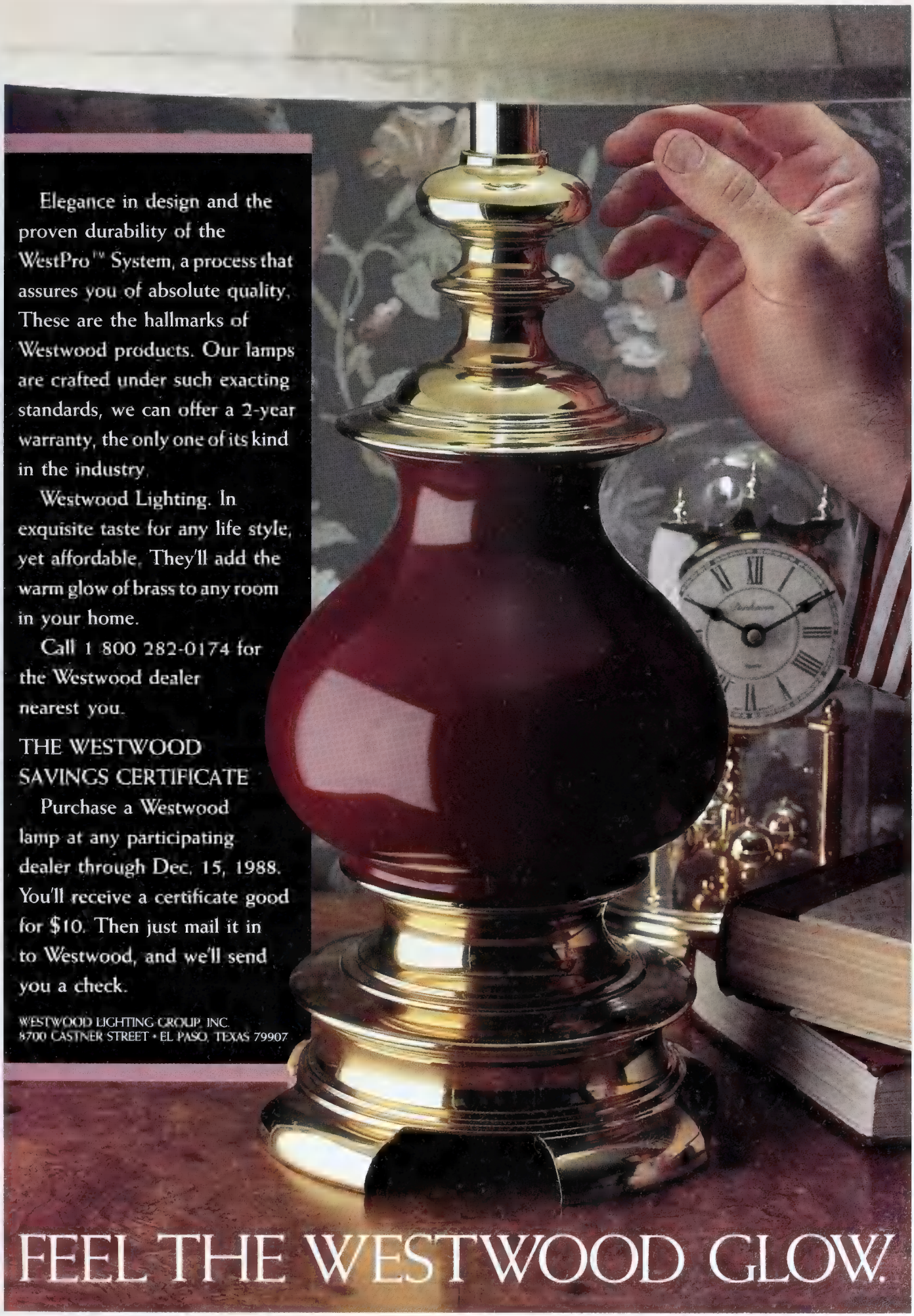


You have an architect's table. Throughout the 18th century it was fashionable for gentlemen of wealth and high social standing to study architecture. The early Greek and Roman buildings were examined, drawings were made, and philosophical truths about beauty were determined. Many well-to-do homes had studies with special desks designed to accommodate large architectural drawings. The drawing board was usually built into a drawer or was part of the top and was made to move to the proper slanted position. Drawers for supplies were included. The reeded legs, round brasses and oval inlay suggest that your table was made about 1810. It is worth $5,000 to $7,000.

☐ **My 24-inch-high table lamp is made of bronze. The shade is made of green iridescent glass. It seems strange to see a lamp shaped like a tree with two owls. When was this sort of lamp popular?** **—F.G., Gilberton, Pa.**



Many early electric lamps were more imaginative than those being made today. Designers at the turn of the century seemed to enjoy creating interpretations of nature that could be highlighted by the newly discovered light source: glass mushrooms with caps that glowed with light, metal plant-form stands that held flower-shaped shades, ladies holding lighted nautilus shells, or glass bunches of grapes. One famous lamp resembled three standing tulips; another had a dancer hiding the lightbulb with flowing robes. Your owl lamp seems to be either French or Austrian. It dates from about 1900. Bronze lamps like yours are often signed by the artist and can be traced through the name. Look carefully for a mark. Your lamp is worth more than $3,000. It would be worth much more if the artist could be identified.■



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THAT MUCH-LOVED DOLL LANGUISHING IN THE ATTIC MAY BE WORTH A BUNDLE. THESE TOY RESTORERS CAN PATCH HER UP—AND APPRAISE HER TOO.

By SYLVIA SUNDERLIN

Is anything more forlorn than a once-beloved doll with a broken head or a missing arm, abandoned to spend years packed away in tissue paper in a dark drawer? With a little help from a restoration expert, that doll—or, for that matter, any childhood toy—can be repaired and passed along. And with the current strong market for antique French, German and some American dolls, you might even consider having an old doll appraised. Several of these restorationists offer such services too.



Doll surgery is a delicate art—one that Robert McDowell, who restored this late-Victorian porcelain doll head, practices with precision.

Chili Doll Hospital & Victorian Doll Museum, 4332 Buffalo Rd., North Chili, NY 14514; 716-247-0130—Doll museum owner and expert restorer Linda Greenfield has a complete doll-repair service. She restores parts for antique and modern dolls, such as heads, limbs, eyes, wigs and voice boxes. Do not send a delicate doll for repair without first requesting shipping information, and include a stamped return envelope. For an appraisal, write for shipping instructions and include a stamped return envelope. The Victorian Doll Museum, which has a collection of 2,500 dolls, from antique to modern, is open Tuesday through Saturday, 10 A.M. to 4:30 P.M.; Sunday, 1 to 4:30 P.M.

Russell Harrington, 1805 Wilson Point Rd., Baltimore, MD 21220; 301-687-8596—Harrington's childhood hobby, collecting cast-iron mechanical banks and other mechanical toys, became the foundation for his restoration skill, for which he is well known among toy collectors. When necessary and [illegible] he makes [illegible] replacement parts. He prefers telephone inquiries to discuss repair problems but welcomes letters with a full description of any damage and a photo, if possible. Include a stamped return envelope for an estimate.

Stephen Leonard, PO Box 127, Albertson, NY 11507; 516-742-0979—Leonard, who, like many toy experts, began collecting as a child, is an international dealer in antique mechanical toys. He limits his restoration service to antique tin wind-up or early wooden clockwork toys. He does mechanical restorations only, no aesthetic changes. Call first for an opinion on toy repair.

Robert McCumber, 201 Carriage Dr., Glastonbury, CT 06033; 203-633-4984—A long-time amateur collector of mechanical and still banks, McCumber enjoys a wide reputation among toy bank collectors for his excellent restorations. He is the author of *Toy Bank Reproductions and Fakes,* a privately printed book available from him. Telephone inquiries for repair information are welcome.

McDowell Laboratories, Route 1, PO Box 15A, Aldie, VA 22001; 703-777-6644—Robert McDowell is a ceramic restoration expert with extensive museum training. He [illegible] restoration of bisque, parian and porcelain doll heads is widely known among collectors of antique porcelain-head dolls. He has added a new skill to his repertoire—the restoration of Schoenhut wooden-limbed dolls, which are now enjoying great popularity as rare collectors' items. Do not send a doll for repair without a prior telephone discussion or a letter with full details. Include a stamped return envelope.

McKenzie's Art Restoration Studio, 2907 E. Monte Vista Dr., Tucson, AZ 85716; 602-323-1466—For 18 years, restoration of bisque and china doll heads has been a specialty of Keeta McKenzie's studio. She is expert in repairing doll heads and recommends that broken doll heads be sent carefully packed, with movable parts, such as eyes, well padded. Include a self-addressed envelope for return estimate.

Paul N. Smith, 408 E. Leland Hts. Blvd., Lehigh Acres, FL 33936; 813-369-4663—Mechanical toys of all kinds are repaired by Smith, who is also an expert at restoring unusual small clocks and music boxes. He prefers a prior telephone conference but welcomes letters too (please enclose a stamped return envelope).

Yesteryears Museum, PO Box 609, Sandwich, MA 02563; 508-888-2788 (winter), 508-888-1711 (summer)—Eileen Fair, curator of this museum of antique dolls, miniatures and dollhouses, restores cloth, kid and any dolls other than porcelain. The museum is open from May through October only, but Fair is available year-round for telephone inquiries or letters concerning doll restorations. Give a full description of damage and send a stamped return envelope for an estimate.■

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Our needlepoint kit, see page 102



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COVER PHOTOGRAPH:
Kaffe Fassett's Christmas Fruit needlepoint pillow, designed just for us, makes a great give-away. For a closer look, see page 102. Photograph, Steve Lovi.



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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres.; Harvey L. Lipton, V-Pres. & Secretary; Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div.: Gilbert C. Maurer, Pres.; D. Claeys Bahrenburg, Executive V-Pres.; K. Robert Brink, Executive V-Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres.; Gen. Manager: Raymond J. Petersen, Executive V-Pres.; Thomas J. Hughes, V-Pres. & Resident Controller. ® 1988 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, NY, and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

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An unfair advantage in a world of seduction.

DIVA

by

emanuel ungaro

parfums ungaro
paris - new york

THINKING ALOUD

"TOO OFTEN IN OUR EARNEST PURSUIT OF SUCCESS AND HAPPINESS, WE SHORTCHANGE OURSELVES. WE EAT ON THE RUN, LEAVE PHONE MESSAGES BUT DON'T REALLY TALK."



A writer I know once quoted a line I've always remembered. "Achieving your goals in life is actually only half the battle," he said. "Enjoying each day, that's the real attainment."

It seems to me that too often in our earnest pursuit of success and happiness, we shortchange ourselves. We eat on the run, leave phone messages but don't really talk. We rush through life in anticipation of the "someday" dream. We gear up for the big moments, the certified celebrations like Christmas and Thanksgiving, and only then do we feel free to uncork all the sunshine we've bottled up. But what happens on an ordinary Tuesday? "Oh, it's just me," we tell ourselves. "I don't need anything special." But today is your life—not yesterday or tomorrow.

As I write this column, I can envision my mother, shaking her head [illegible], as she did years ago when I was young. I've always been impatient to get right to the good parts of life. I was the one who wanted to dive into the water the *minute* we arrived at the lake, to have the maximum amount of fun with the minimum amount of waiting time.

That desire for dessert before I'd finished my vegetables is still with me in some ways. But time and a lot of living have tempered my anticipation and my attitude. I've gradually learned that we aren't nourished by dessert alone. In fact, many of life's best offerings turn up when we aren't looking, wondering or waiting.

I now know that taking a few moments out for myself from an overscheduled day goes a long way. It's like a mini vacation. It could be something as simple as picking up the phone and calling my daughter or a friend because I've seen something that reminded me of a special time we shared. Or it might be taking the phone off the hook and leafing through a stack of magazines while soaking in the tub. Whenever I'm on a photo shoot where the schedule starts early and ends late, I always try to take a long walk through the town or village I'm in, looking and listening to see what it reveals. It puts everything in a much better perspective.

I know that one of the fastest mood changers for me is to take a half-hour off and browse in a bookstore. I simply let my imagination wander—to Greece via the pages of the latest design book, to English cottage gardens, to Edith Wharton and the romantic worlds shaped by novelists. For me, it's a chance to slip out of myself for a moment, to dream about faraway places and people I'd love to have known. I emerge recharged, renewed, my imagination dancing.

Little "time-outs" like these are a way of shifting emotional gears and changing the whole tone of your day. You're taking a break from routine or a pressured-filled schedule and reminding yourself that this ever-so-ordinary day is something to treasure, that the hour ahead of you is an opportunity for enrichment.

One special thought I'd like to share: Paying attention to life's little moments may seem time-consuming, but actually I find it is a time-saver. You return to the day's routine refreshed and far more able to tackle tasks and trouble. When you feel that your life has been emotionally rewarded, your spirits and your efficiency soar.

I have a friend who has a wonderful talent for creating little oases of relaxation. Every month or so, she makes a date with herself. Sometimes she'll rent a romantic movie that she's been dying to see (but her husband thinks is too sappy) or she'll spend a Sunday morning in bed with a big pot of tea and a novel that she's been too busy to read.

I like to gift wrap moments whenever I can. If dinner is take-out from the gourmet shop from across the street—which is often the case in my household—I treat myself and my husband to flowers, candles and pretty napkins. If I have to read editorial material at home, I'll get into a comfy robe, put Vivaldi on the stereo and curl up with a soft pastel afghan. What the gift wrapping does is mix just a little luxury in with necessity, adding luster to otherwise ordinary routines.

I think of the grains of sand that sift through an hourglass as little grains of opportunity. Together they fill the glass of life, and if each grain is time well used, our glass is full of enriching experiences . . . the fullness of which surely spills over to everyone we touch.■

JoAnn R. Barwick

JoAnn R. Barwick
Editor

FLYER | EWIN


Because there's a chill in the air...
Because you have that drop-dead red taffeta dress...
Because you can't remember when you threw your last big bash...
Don't you have the taste for Knorr

Knorr Introduces *Holiday Entertaining* *Freestyle*

You've put on those fabulous rhinestone earrings.
Put out your grandmother's silver. The candles are lit. The table is set.
With Knorr® Soups, Sauces, Bouillon and Side Dishes...it's your style. Freestyle.

Now, don't you have the taste for Knorr?



Spinach & Cheese Dip

The classic party starter...made with Knorr Vegetable Soup.

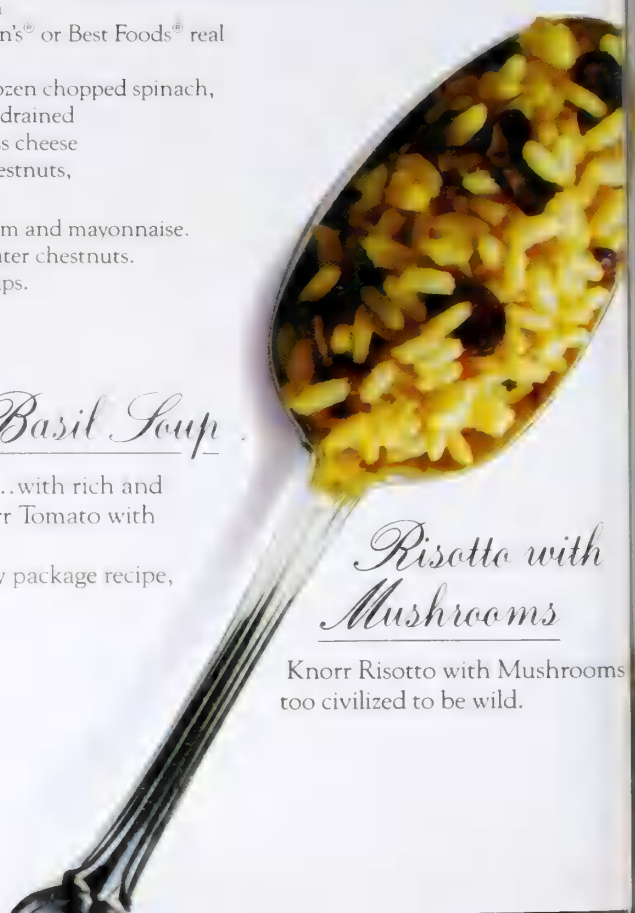
1 pkg. Knorr Vegetable Soup and Recipe Mix
2 c. sour cream
1/2 c. Hellmann's® or Best Foods® real mayonnaise
1 pkg. (10 oz.) frozen chopped spinach, thawed and well drained
2 c. shredded Swiss cheese
1 can (8 oz.) water chestnuts, coarsely chopped

Blend soup mix, sour cream and mayonnaise. Stir in spinach, cheese and water chestnuts. Cover; chill 2 hours. Makes 5 cups.



Tomato Basil Soup

Dinner begins...with rich and fragrant Knorr Tomato with Basil Soup.
Try the creamy package recipe, as we did.



Risotto with Mushrooms

Knorr Risotto with Mushrooms too civilized to be wild.

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Pecan Corn Bread Stuffing with Leeks

Knorr® Leek Soup brings subtle flavor to a richly textured stuffing.

- 5 c. dry corn bread stuffing mix
- 1 pkg. Knorr Leek Soup and Recipe Mix
- ½ c. butter or Mazola® margarine
- 1 c. coarsely chopped pecans
- 1 pkg. (10 oz.) frozen corn, thawed and drained
- 1 c. hot water
- 1 c. orange juice

In bowl, stir stuffing mix and soup mix. Melt butter over medium heat. Add pecans; sauté. Add pecans and butter, corn, water and orange juice to stuffing and toss. Spoon into 2-quart casserole. Cover. Bake in 350° oven 30 minutes or until heated. Makes 10-12 servings.

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Karastan

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THE WELL-EDITED ROOM

LEAVING OUT JUST THE RIGHT STUFF IS WHAT NEW ORLEANS TEAM HOLDEN & DUPUY DO BEST. HERE'S THEIR GUIDE TO LEAN, CLEAN DESIGN.

By BETHANY BULTMAN

Known for classy rooms and infectious high spirits, designers Ann Dupuy and Ann Holden have put their small firm on the national map. Their style—tradition in a fresh, pared-down mood—is unmistakable. Their signature—juicy antiques in rooms of glowing, neutral color—offers lessons for all kinds of spaces. "The Anns," as they're often called, have an unerring way of blending just the right mix: a curvy gilded mirror and bleached floors, Louis XVI chairs and creamy upholstery, classical motifs and a strong dose of whimsy. One can't help thinking that Holden & Dupuy Interior Design has adopted the spirit of the Big Easy and translated it into a winning style. New Orleans, after all, has an easy way with history—never worshipful but always proud.

Holden, 40, is a soft-spoken native of the city, with very classical tastes. Dupuy, originally from Louisville, Ky., is a petite 38-year-old dynamo who thrives on the unexpected—she gets a kick out of design with surprise. Holden pays attention to the details; Dupuy sees the big picture. "Many clients are confused when we throw out lots of conflicting concepts," says Dupuy. "It takes them a while to realize we aren't fighting—just narrowing our options to achieve a balance." After long experience of playing off each other, the Anns make a dynamic design team.

Rising Stars

Back in the 1960s, the partners met as students at The Sophie Newcomb College at Tulane University in New Orleans. Eight years passed before they joined forces, a time Holden devoted to designing needlepoint canvases and Dupuy spent working for another New Orleans design firm. It was not until 1978 that they formed their own company. In just five years, Holden & Dupuy attracted commercial and residential clients from Los Angeles to New York and were commissioned to design the interior of the Eiffel Tower restaurant when it was reconstructed in New Orleans. No question, the young firm struck a chord.

Holden & Dupuy pioneered a fresh, contemporary way to use antiques—sparely, in airy light-toned rooms. "Our design is never cluttered or overdone," says Holden. In many of their rooms, one distinctive antique—a master piece—sets the tone. It might be a Regency récamier for a bedroom or a pair of Louis XVI chairs with original damask for a living room. The point is to pick pieces with patina and character that will stand out against a room's neutral backdrop.

The New Neutrals

For walls and other background elements, Holden and Dupuy draw from a pale palette that includes many shades of white plus taupe, gray, pale pink and pale aqua. "Color should not have to supply the life of a room," Holden emphasizes. "*People* do that." The light walls and floors are enlivened with a variety of paint finishes. In one room, the designers might paint a wall with high-gloss white enamel, leav-

(Continued on page 20)





A study in contrasts: Ann Holden and Ann Dupuy *(above, right and left)* show their style in a house in New Orleans' French Quarter. *Top:* Mixing traditional and contemporary design, the partners display a few stand-out antiques in a clean, pared-down dining room.

TOP PHOTO, LANGDON CLAY; BOTTOM, JOSEPHINE SACABO



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DECORATOR'S DIARY: THE WELL-EDITED ROOM

Continued from page 17

ing another with a patch of exposed plaster—perhaps having learned a thing or two from New York master John Saladino. Another technique is to apply grass cloth to walls, then spray-paint so the rough texture shows through. Wood floors are often bleached or pickled, then treated to a stenciled border, a subtle pattern.

CLEAN OUT YOUR ROOMS AS YOU DO YOUR CLOSETS, SAY HOLDEN AND DUPUY

Gold, bronze and silver—in small doses—also warm up Holden and Dupuy's design. The trick is to strike a formal note without becoming too serious. Don't be afraid to pair a fine gilded frame with an inexpensive print of an 18th-century architectural rendering, the designers say. For a whimsical touch of gold, they will display French military buttons on a porcelain platter or even pears or eggs sprayed with gold paint in a bowl. "The point is to keep design fun," says Dupuy.

Even the most ordinary pieces can be transformed—with wit. Faced with an inexpensive but shapely chandelier, for example, the New Orleans designers might spray-paint it white, so it looks like a carved-wood ornament—a sophisticated play of materials. An architectural fragment or scrap of carved molding may be pressed into service as a sculptural lamp.

Material World

Nor is the designers' use of fabric predictable. "We try to stay away from floral chintz curtains," boasts Dupuy, who favors ones that blend into the walls and become part of the harmonious backdrop. The partners use fine fabrics casually, hanging dress silk on rods painted the same color. And they use workaday canvas, cheesecloth and muslin in luxurious ways. Draping these plain fabrics, twisting them here and there, they fashion curtains that are fuller and longer than conventional window treatments—more generous and gracious in a room. For curtain rods they recruit bare metal ones, fitting with unusual finials. If a room lacks architectural detail, the designers install faux techniques by draping the walls with fabric. Not surprisingly, they love slipcovers, which, Holden says, "are loose, casual and unstructured enough not to be pretentious, even when made with Fortuny fabric." Even so, the chairs beneath the slipcovers must have good lines. If a client can't afford a new sofa with a sculptural shape, the designers opt for a quality secondhand one, then slipcover it.

Old and used is often as good as—or better than—new and trendy, say Holden and Dupuy. They advise clients to "clean out your rooms as you do your closets—you'll notice that the trendy things go and the classics remain." Once, for a budget-minded client who needed a storage unit, the designers decided against a new cabinet, opting for a thrift-shop armoire instead—one with classically simple lines that they then painted faux marble.

The partners' insistence on furniture with "good bones" has as much to do with comfort as with aesthetics. For Holden and Dupuy, comfort is essential to design. "Furniture should caress you and welcome use," Dupuy insists. And she and her partner are willing to do without until they find just the right pieces.

In fact, that's their secret. Dupuy and Holden not only have the eye to single out the best pieces, but the patience to find them. In their rooms, which are so gracefully put together that they appear to have just *happened*, there is never too much of a good thing.■

HOW TO BUILD CHARACTER

Conventional wisdom says that room design must begin with a good sofa or window fabric. Ann Holden and Ann Dupuy disagree. These, they say, are "background" elements—important, sure, but such furnishings don't lend personality. The New Orleans designers, instead, start by finding an "exclamation point" for a room, a distinctive antique or two that will grab attention. It could be an oversize crystal chandelier for a hall or two gilded ram's-head chairs for a sitting room. In each case, the exclamation point sets a tone of character and elegance. And then the partners design a room scheme around it.

Bethany Ewald Bultman, a New Orleans-based freelance writer, is coauthor, with Beverly Reese Church, of The Joys of Entertaining *(Abbeville Press, $39.95).*

Refined, elegant and breathtaking is the room transformed by Waverly's newest collection "Points East."

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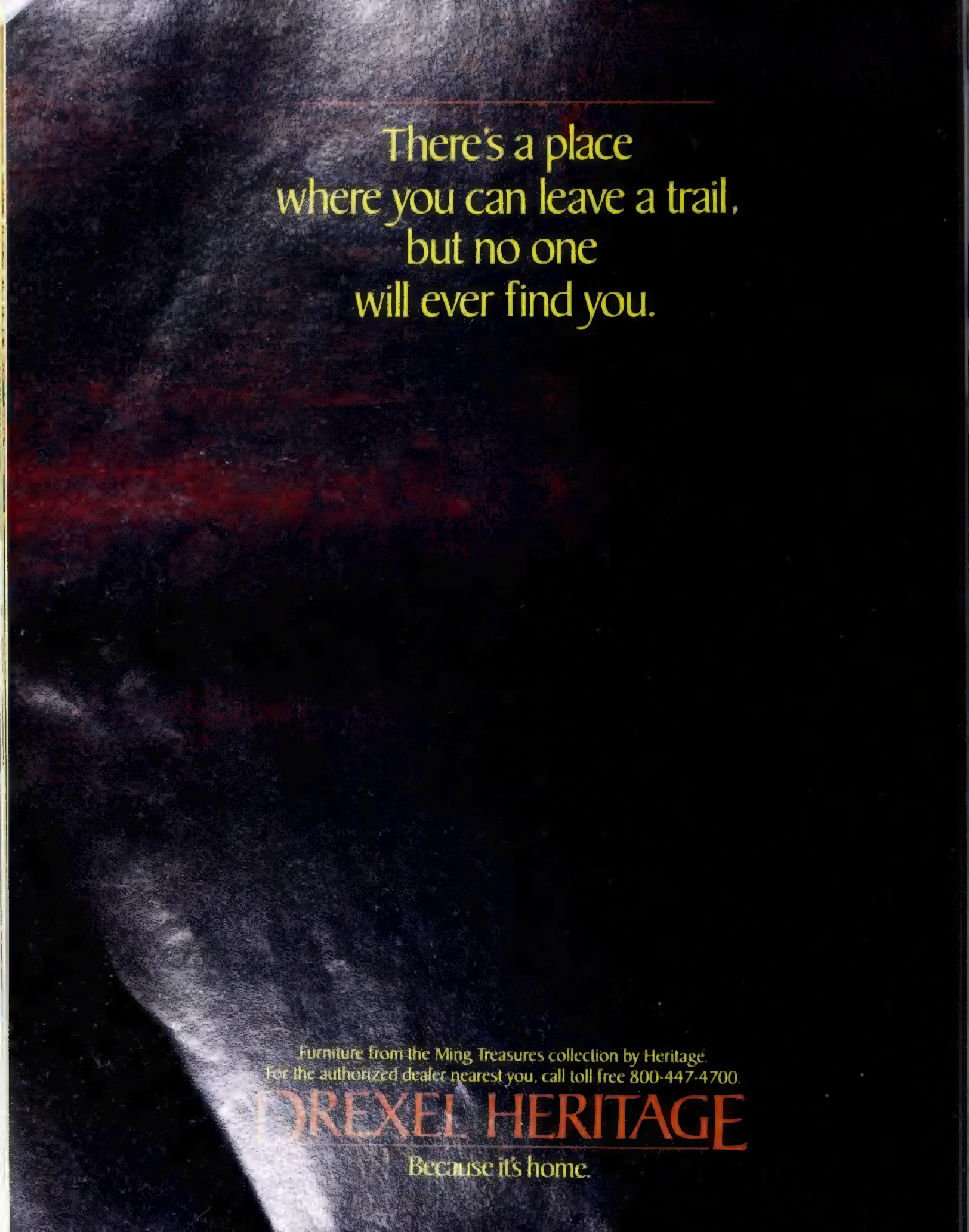
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BEST OF MARKET

RIGHT OFF THE VINE

Graphic and appealing, vine and ivy designs weave a little light romance into any room

Think of the growing stack of seed catalogs on your coffee table, those botanical prints we've been seeing, all that chintz, and you pretty much have it—the reason for the big interest now in vine and ivy pattern. It's a charming way to bring the garden indoors. Vine design is romantic yet graphic—Charles Rennie Mackintosh's Arts and Crafts grids married to Pierre Joseph Redouté's lush watercolors. And with vines showing up on latticework wallpaper, old-fashioned bandboxes—even as stenciled borders—the options are tempting. Try just one of these ideas. Then watch the possibilities grow. ■

Editors CATHERINE LEUTHOLD *and* ALLISON PERCIVAL
Writer SUSAN INGLIS *Photographer* JEFF McNAMARA

Above, on mantel from left: **Grapevine-border dinner plate, $91, Thaxton & Co. Limoges salad plate, $20, Barneys New York. White creamer, $36.50, Waterford Wedgwood USA. Yellow pitcher, $30, Barneys New York. Vine-handled pitcher, $56, Sweet Nellie. Mantel painted by Anthony Cava.** *On wall:* **Grapevine engravings, $95, $145, Sweet Nellie. Dessert plate, $70 for four, Mottahedeh. Wallpaper, $25 a roll, Laura Ashley.**

Right: **Love seat, $1,018, Lee Industries; covered with English Ivy fabric (also on pillows), $23.50 per yard, Waverly. Mint-green mohair throw, $75, Barneys New York. Hand-painted screen by Rosemary Fox, $1,600, Winston & Company. Engraving, $430, Ariel Press. Lattice planter with obelisk, $315, The Clapper Company. Antique green bed steps, $195, Main Street Cellar. Teapot, $65, and cup and saucer, $25, Vietri, Inc. Creamer, $39, Waterford Wedgwood USA.**

Opposite: **Bench, $2,300, Linda Horn Antiques. Fabric for seat cover, $22 a yard, and pillows, $19.95 a yard, P. Kaufmann, Inc. Bandboxes, $75 each, Sweet Nellie. Prints, $50 each, J. Pocker & Son. Bronze sundial, $100, Florentine Craftsmen. White urn, $750, Limited Editions. Early-20th-century windows, $250 each, Great American Salvage Co. Wall painted by Anthony Cava.**

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FROM THORNHILL FARM

"It was good-bye to the herbs, but we saved the flagstones—a reminder of our very first garden at Thornhill"



By DEE HARDIE

There was once a Mood in my life. And if I was lucky and he managed to walk a little faster to make that weekly bus from Baltimore, he would help me garden every Thursday. "Miss Dee," he assured me, "when I'm not here, just talk to those flowers. They listen, they'll grow." I believed almost every word he said.

And, oh, how we miss him—the roses, the raspberries, the perennial bed and especially me. I just can't do it alone, and every year it gets harder and harder to find help on the horizon.

There *is* Tom, agreeably willing and certainly able, but really not that interested in gardening. When enlisted, he comes to my aid, but the War of the Weeds isn't exactly his favorite. I do appreciate his help, but it still isn't going to keep the gardens of Thornhill as trim and tidy as they were when Mood was here.

It's ironic. You spend years building up your gardens, and then one day comes along, and you realize it's just too much. And so recently I decided something had to go. I had to pare down. I couldn't give up the raspberries since our son Tommy had started them, inherited from his grandfather Harry. The perennial garden had never been more glorious, and what would I do without my roses? And so with regret but with reason, it had to be goodbye to my herbs.

It wasn't just the herbs that had to leave, but the flagstone terrace where they were planted had to go as well. *That* was a grave decision, since the terrace was the very first landmark of our lives at Thornhill.

Tom and I had made this small flagstone terrace many years before from a bed of mud surrounded by our U-shaped farmhouse. Every evening after work we would both sit there, exhausted but exhilarated.

But the die was cast, and we dug, giving away most of the herbs. Over the years I had planted marjoram because it stood for happiness, mint for wisdom, and thyme for courage and bravery. Roman warriors always bathed in tubs of thyme for strength before a battle.

I had used the basil in cooking, had made a pineapple sage tea and put sprigs of lavender between the sheets in the linen closet, and in letters to our children I had sent fresh leaves of lemon verbena. The scents of home.

The irregular flagstones, leftovers from a local quarry, were an even harder memory to remove, and *heavy* as well. When we first set them in sand and soil, we were 32 years younger.

For me it was a very sad Saturday. But Tom soon made the task lighter. He decided that every stone resembled a different state. It became a game. We had Maine, Massachusetts, definitely California. Almost every state of the union is now piled under a porch. Maybe our daughter Louise will use them for a terrace. I would like that, keeping them in the family, giving them a new life.

The once-flagstone terrace is now a wooden deck, very tidy. And the sole survivor is a lilac bush I had planted there when it was only three inches high, a bush I had brought back from Rochester, N.Y., a city famous for its lilacs. It's now at least six feet tall. I couldn't abandon it, and the deck is built around it.

Lamb's ear and rosemary, the only herbs I kept, are now planted in the front perennial garden. Lamb's ear, soft as velvet, is fun for a child to touch, and rosemary, after all, is for remembrance.■

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STYLE BEAT

HOME ON THE GRANGE

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SALT BOXES

How to house salt and pepper? David Tisdale responds with his new architectural shakers, $20 a pair, from Elika.



WALL FLOWERING

Cynthia Gibson is a hit. Her first-ever fabric and wallpaper collection, launched in March, is already one of the strongest sellers on the market. "I wanted to create a look that was soft, romantic *and* sophisticated," says Gibson *(left)*. And she's accomplished that handsomely with prints that feature blue and white tassles, Oriental plates, ribbons and more. What sets them apart is their distinctive coloring. "I'm passionate about white grounds," says Gibson. "They let color *sing*." And she should know, since her colorways come straight from her paintbrush. "I have a design staff of one—me," says Gibson, who's also her company's chief executive officer and chief bottle washer. Gibson credits a stint at Bloomingdale's for fine-tuning her business sensibility. But her artistic eye is clearly her own. She's a well-known watercolorist with a line of greeting cards in stores across the country. For details on her fabrics and wallpapers, call 800-272-2766.►



GEORGE BENNETT

STOCKING FEAT

One Christmas, needlepoint artist Barbara Elmore stitched a fantasy stocking *(right)* for her eldest daughter, Anna. We were so enchanted by it that we asked her to play Santa for you. If you send her your child's name, she'll paint a special canvas, supply the yarn ($185 ppd.), illustrate an idea custom-design a canvas based on a storybook character or even an old family photograph. Write: Barbara Elmore Designs, 1821 W. Overton



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ANTOINE BOOTZ

SKY'S THE LIMIT

The next horizon in decorating? The ceiling, which had everyone looking up at the recent Kips Bay Boys' Club Decorator Show House. Master of the heightened effect was **Noel Jeffrey**, who glazed this blue bathroom ceiling *(top)* with charcoal and then added black and gold stenciling. "A painted ceiling makes any room feel more inviting," says Jeffrey, who followed his own advice in an adjacent bedroom. There he created a ceiling checkerboard in creams and pinks so pale as to defy photography. "They just add a glow," says Jeffrey. Another ceiling pro proved to be **Sandra Nunnerley**, whose leaf-stenciled ceiling *(above)* has a wonderful illusion of age, courtesy of six layers of rubbed paint. Other Kips Bay ceilings featured wallpaper, stars, even constellations. Conspicuously absent: clouds. "Too overdone," we were told.

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IN THE BAG

Designer Mariette Himes Gomez's signature Christmas wrap: beribboned bags that are a present in themselves. Each year she chooses a different color theme ("I begin snooping for bags in August") and wraps handles with ribbons and bows. Presents are tucked in with tissue paper. "Everyone loves a tote at holiday time," says Gomez, who has found herself so popular that she's loath to return to conventional gift wrap.

JEFF McNAMARA



KARIN SCHULD



TREE HOUSES

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GEORGE HEINRICH



NOEL CUISINE

At the Norwich Inn & Spa in Norwich, Conn., guests toast the holidays with lots of cheer and few calories—thanks to the inventive drinks of chef Dan Kucharski *(left)*. Here, he shares two of the aces up his sleeve. **Orange Cooler** (4 servings, 55 calories each): In a blender, puree 1 cup orange juice, 1 cup ice, 1/2 cup ripe banana, 2 tablespoons nonfat yogurt, 1 tablespoon honey, 1 teaspoon vanilla. **Apple-Cranberry Tea** (4 servings, 45 calories each): In a saucepan, mix 1-1/2 cups apple juice, 1-1/2 cups cranberry juice, 1 bag Celestial Seasonings Cranberry Cove Tea, 1 bag Cinnamon Apple Spice tea and 2 cinnamon sticks. Bring to boil; remove from heat. Steep 3 to 5 minutes and serve.►

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STYLE BEAT

GIFTS BY DESIGN

Full of fact and fantasy, the season's crop of design books has now hit the stores—just in time for gift-giving. We've sorted through the harvest and found the best—to gladden a heart or a room.

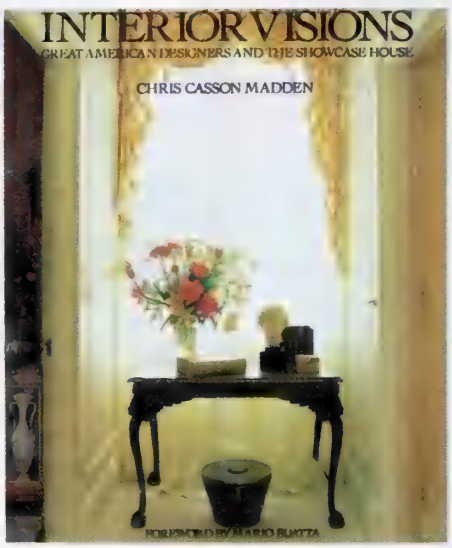






Lighting the way to hot collectibles *(above)*: a lamp by Dirk Van Erp and Gustav Stickley's reclining chair.

When Barbra Streisand sweeps through NYC's Fall Antiques Show, arts and crafts are what she's after. And so are a growing number of collectors. The book they've been waiting for: Beth Cathers and Tod Volpe's ***Treasures of the American Arts and Crafts Movement*** (Abrams, $49.50), which tracks Stickley and Roycroft, along with lesser-known designers. • Even within historically decorated rooms, fads and trends prevail, as Stephen Calloway shows in his comprehensive and provocative ***Twentieth-Century Decoration*** (Rizzoli, $100). ■ How does a top designer work her magic? Guild tells all in ***Tricia Guild's Design and Detail*** (Simon & Schuster, $35), a documentary of her London house. She shares secrets for everything from planning furniture layouts to painting walls. • Filled with fisherman's cottages and palatial villas, ***Greek Style*** (Crown, $35), by Suzanne Slesin, Stafford Cliff, Daniel Rozensztroch and photographer Gilles de Chabaneix, shows how stunning simplicity can be. ■ Chris Casson Madden's ***Interior Visions*** (Stewart Tabori & Chang, $45) is a showstopper—a compendium of the best recent decorator showhouse rooms (including many HB contest winners). ■ For anyone infatuated with the English look but bored by ruffles, ***In The Houses of Ireland,*** by Marianne Heron (Stewart, Tabori & Chang, $45), may be just the ticket. Minimal clutter, cleaner shapes and bolder color mark the Irish style. ■ Neo-neo? ***In The Neoclassic Style*** (Thames and Hudson, $35), Melanie Fleischmann heralds the return of Grecian and Roman grace with a history of Empire, Biedermeier and Regency design, plus very contemporary room settings. • In ***Country Living Country Decorating*** (Morrow, $29.95), Bo Niles and her fellow magazine editors show how to get the country look—from color schemes to collectibles to crafts you can make. ■



Designer Peter Carlson's neo-neo sofa *(below)*: Empire arms plus a frieze of his own invention, as shown in Melanie Fleischmann's book.



Editor CLAIRE WHITCOMB

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Tricia Guild *(left)* shares the secrets to some of her inventive paint techniques, as do the editors of *Country Living (right).*



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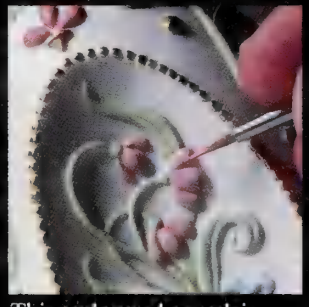
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First-class gifts and stocking stuffers to order right now for all your enthusiasts



By KEN DRUSE

I always enjoy giving special consideration to garden buffs at Christmastime, for gardeners are some of the easiest people to shop for. Who else would exclaim in delight if a truck arrived with two tons of manure? Of course, there are more manageable gifts to consider. My choices come from a diverse group of mail-order firms. If you order soon, your present is certain to arrive by Christmas.

For stocking stuffers, try one of the 11 "gardens" designed by landscape architect Alice R. Ireys for Burpee. They come in attractive packages and are priced from $5.95 to $14.95. Each package includes instructions, plans, preprinted garden labels and all the seeds needed to create a Blue Crescent Garden, a Salad Garden by the Kitchen Door, a Garden of Annual Everlastings or An Island of Fragrance.

Every year, as sure as the calendar, someone tries to improve on the ubiquitous watering can. At last I've found one that is attractive, affordable and—best of all—perfectly balanced. The traditional-style Hemmingway Watering Can is made of galvanized steel with brass banding and copper rivets. It's an English item imported and sold here by the Natural Gardening Company. The can holds 1.5 imperial gallons (about 1.8 U.S. gallons) and sells for $40. It also comes with a sprinkler "rose" that is designed not to dribble or send seeds splashing out of their containers.

Spiegel offers decorative planter boxes, suitable for windowsills, that are sure to bring early spring to anyone's indoor garden. The large planter measures 21 inches by 7 by 7-1/4 inches high; the smaller one is nearly a 7-inch cube. Each is painted white, its sides cut out in a charming tulip pattern. At $17.45 and $14.95 these window boxes are priced so you can present them filled with flowering plants: three pots in the large planter, one in the small.

More costly, because it's more of an investment, is a present suited to the garden-variety fitness nut on your list: an old-fashioned "push" lawn mower. This is an obvious nod to the nostalgia market, but there are other reasons why person-powered machines like this are making a comeback. First of all, many homeowners now have small lawns. Also, many have become energy- and pollution-conscious—and that includes *noise* pollution. The new push mowers will be the rage at garden centers all over the country next spring, but you can buy one now through the mail—from Smith & Hawken, for example, or from Gardener's Supply. The price is just over $100.

Here's something a little different that, frankly, isn't useful at all, but people seem to love it anyway: printed pop-up flowerpot cards filled with "posies" painted in an antique style. They can be sent individually like cards, given as a set of four or used in various ways to decorate a holiday table. From Burpee, they're about $10 a set.

A gift any enthusiast would enjoy, whether he or she is a hands-in-the-soil gardener or strictly the armchair variety: membership in a local botanical garden or arboretum. Why not give yourself a present, too, and become a card-carrying participant in the continued greening (and blooming) of America? It might be the most thoughtful gift you get this year. ■

KAREN ZEHUTE

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VICTORIANA, TEXAS STYLE

CAREFULLY RESTORED, GALVESTON ISLAND OFFERS NEW WORLD MANSIONS AND OLD WORLD CHARM—PLUS, BEACHES RIGHT ON THE GULF



By SANDY SHEEHY

Ask the best time of year to visit Galveston, and any B.O.I. (short for "born on the island" and local lingo for native) will probably answer late fall. The air is seductively soft, with hints of citrus, ginger and camphor mingled with the salt scent of the sea. The temperature drifts between the 70s and low 80s. The beach-bound tourists have packed up their Styrofoam coolers and gone home. In the 100-year-old iron fronts lining the port, shopkeepers have time to show you their antique quilts and art-studio ceramics. And in the tile-floored restaurants, the shrimp, red snapper and blue crab—always fresh and cooked with a gentle hand—arrive at your table more promptly than they do in August.

But beyond all that, Galveston's mood at this time of year is serene and congenial—just the right ambience for visiting a city of semitropical Victoriana.

Lounging in the Gulf of Mexico two miles off the Texas mainland, Galveston Island exudes the melancholy charm of a gracefully aging Southern belle recalling her youth. Broad boulevards lined with white and coral oleanders and towering palms lead past grand Romanesque mansions and fanciful Queen Anne cottages. Glossy-leafed magnolias and lavender vitex shade [illegible] Carpenter Gothic houses so he[illegible] with millwork they resemble [illegible]

Throughout [illegible]s, Galveston was the larges[illegible] metropolitan city in Texas. Rough [illegible]ners and Tennessee mountain [illegible] Texas Revolution in 1836, b[illegible] busi-



Galveston's architectural styles run the gamut, including the Carpenter Gothic 1885 Sweeney-Royston House *(top)* and 1876 Garten Verein Dancing Pavilion *(above)*.

nessmen financed it and bankrolled the Republic of Texas. In the mid 19th century most of Texas was still the Wild West. While settlers a day's ride from San Antonio were fending off Comanches and cowboys were driving longhorns down Main Street in Fort Worth, Eastern newspapers were hailing Galveston as the Queen of the Gulf and calling its main commercial thoroughfare—the Strand—the Wall Street of the Southwest. Ships left loaded with cotton and returned with fine wines from France, crystal from Austria, grand pianos from New York—and floods of immigrants from every country in Europe. The merchant princes who made their fortunes in this trade entertained so lavishly that in 1857 the British consul wrote to London complaining that he would need a higher allowance in order to reciprocate.

Because of its semitropical climate, Galveston developed its own distinctive architecture—adopting and changing styles from the South and from Europe. Set high off the ground to avoid floodwaters, houses sported 14-foot ceilings and broad double galleries—one on the first story, another on the second—placed to catch the cooling sea breezes. With their lower frames flush with the floor, double-hung windows lifted into the wall overhead to increase ventilation. Most houses had two front doors—a decorative panel of delicately carved wood and leaded glass and, a few feet in front of that, a sturdy slab of oak or cypress that could be shut against storms.

Galveston is the only American city built on a barrier island, a gently curving sandbar 32 miles long and three miles across at its widest point. Its highest elevation is only 17 feet above sea level. On September 8, 1900, a ferocious hurricane slammed into the gilded isle, washing away much of the preceding period of pomp and

(Continued on page 50)

RIC HARD PAYNE

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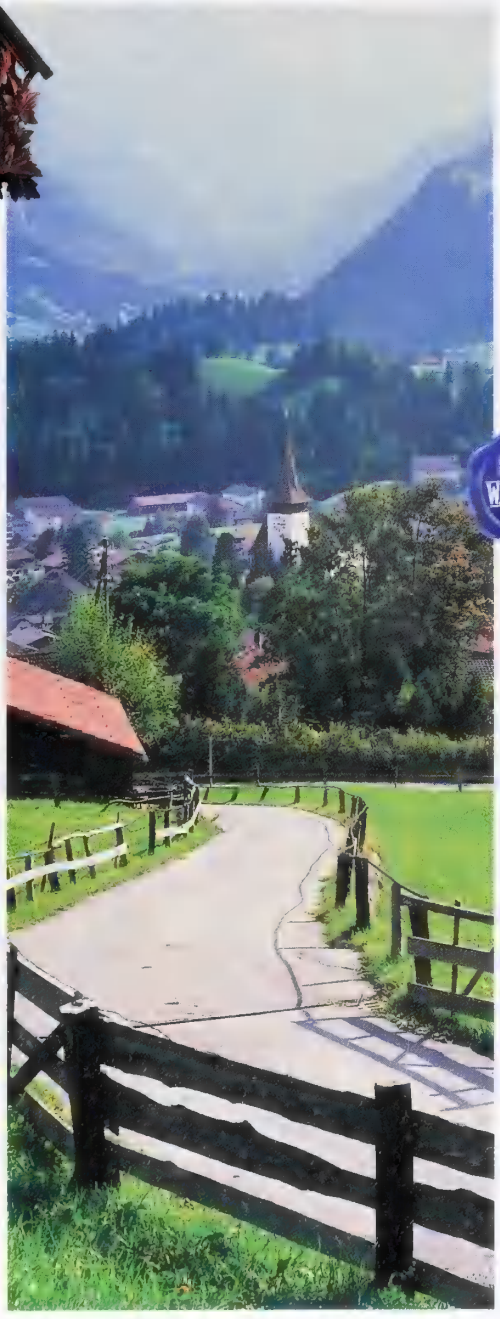
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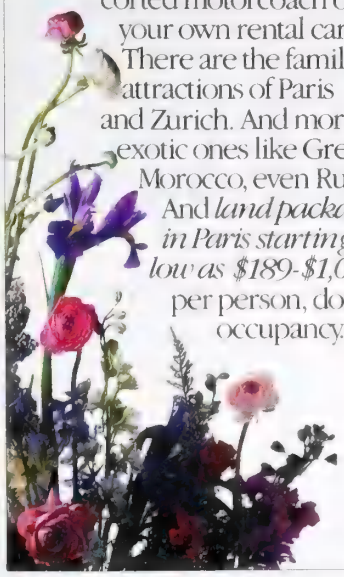


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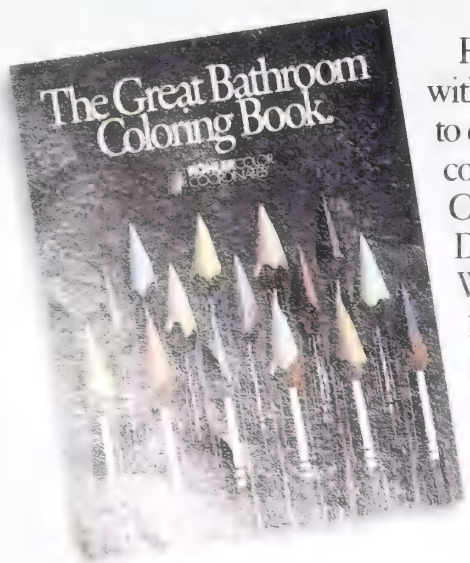
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TRAVEL:
VICTORIANA, TEXAS STYLE

Continued from page 44

prosperity. At the end of that terrible night, 6,000 people were dead and two-thirds of the island's buildings were destroyed. In terms of lives lost, the 1900 storm still ranks as the greatest natural disaster in U.S. history.

Fortunately, the debris from some buildings formed dikes that protected others, mostly in the East End. Some 1,500 historic structures still stand, and 560 are listed in the National Register of Historic Places.

In the years immediately following the storm, Galveston erected a seawall to protect itself from future hurricanes. But while the city was rebuilding, storm-stung businesses moved to Houston and other places on the mainland. And while Houston set about becoming the fourth-largest city in the country, Galveston slipped into a sort of civic somnolence. The port still had a lock on a few commodities, notably tea and bananas, but the once-proud buildings along the Strand stood empty, save for seedy bars catering to merchant seamen.

For more than 50 years, Galveston seemed unaware of its architectural assets, but half a century after the 1900 storm, isolated efforts toward restoration began. A handful of Galvestonians organized in 1954 to save The Samuel May Williams House, a Greek Revival cottage built in 1839 by Texas's first banker, a financier of the War of Independence. In 1965, the Galveston Garden Club bought and rehabilitated a grander Greek Revival residence, The Powhatan House, built in 1847 with 24-foot Doric columns supporting its roof. Around the same time, the Galveston Historical Foundation organized to rescue Ashton Villa, an opulent Italianate red-brick mansion built in 1859, and to restore it down to the last gilded French valence.

All of these houses are open year-round for tours, as is The Bishop's Palace on Broadway. That stone Gothic monument to extravagance cost a quarter of a million dollars when Col. Walter Gresham built it in 1886. It was purchased in 1923 by the Galveston-Houston Diocese for Bishop Christopher Byrne.

In the early '70s, Galveston rediscovered the Strand, beginning with the Junior League's restoration of the Trueheart-Adriance Building—a handsome brick commercial structure designed by Nicholas Clayton, who designed some 100 buildings in Galveston. Nowadays, the tacky bars have given way to chic shops and

(Continued on page 56)



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TRAVEL:
VICTORIANA, TEXAS STYLE

Continued from page 50

stylish restaurants, most open seven days a week all year long. Hendley Market (2010 Strand) is a treasure trove of old quilts, antique books, ancient scientific instruments, handmade Christmas ornaments and imported decorative objects from Africa and Latin America. The Galveston Arts Center (2127 Strand) carries fine decorative items by Texas craftspeople—R. Clark Morris's silky bowls and platters in fiddlebone maple, black walnut and ironwood; Lisa Carlson's painted figurative ceramics; Les Mitchell's raku pots. Occidental Trading Company (2119A Strand) has brass hardware. Kane's (2111 Strand) and The Curiosity Shoppe (2119B Strand) carry some unusual glass and porcelain. And The Merry Music Box (2021 Strand) has every imaginable variation on that melodic machine.

With local fishermen bringing in shrimp, oysters, blue crabs, red snapper, pompano and other Gulf fish daily, Galveston has developed a cuisine based on fresh seafood with a subtle Italian and Cajun accent. Dinner at the best restaurants runs $25 to $30 per person, including drinks and tips. Visitors and locals alike flock to Gaido's and Hill's Pier 19 (the cheapest of the lot and strictly serve-yourself). But two establishments on the Strand combine architectural interest with good food: Like an island of futurism in a sea of nostalgia, Nash D'Amico's dishes up new-wave pasta in a stunning lavender, fuchsia and turquoise neon interior tucked inside Nicholas Clayton's Hutchings-Sealy Building. Across the street, The Wentletrap serves local seafood in a more traditional New Orleans-style setting.

THE OAK-PANELED TROLLEY NOW RUNS FROM THE STRAND TO THE SEAWALL—PAST A WEALTH OF CARPENTER GOTHIC HOUSES

The restoration along the Strand and adjacent streets has spilled over into downtown, where the Galveston County Cultural Arts Council has refurbished the 1894 Grand Opera House. From November 11 to 13, this ornate hall will host the Galveston Jazz Festival. The first weekend in December, during the Galveston Historical Foundation's annual Dickens on the Strand, Galvestonians will don Victorian dress and pretend they're characters from *A Christmas Carol,* while visitors browse among booths for 19th-century-style food and gifts.

The East End and Silk Stocking historical districts lie a few blocks from the Strand. The best way to admire their wealth of restored gingerbready Carpenter Gothic is on foot, aided by the oak-paneled trolley that now runs from the Strand to Seawall Boulevard, cutting across both districts. Or you can stay in the districts themselves at one of the bed and breakfasts listed below. If you come in a group and give two weeks' notice, the Galveston Historical Foundation will arrange tours of some of the private houses restored by its members. And if you should run out of things to see or begin to miss your own era, there's always the beach—the Coney Island kitsch of East Beach and the wild dunes and marshes of the West End, where migrating ducks and geese stop on their way to Mexico.

Those are best this time of year, too.

(Continued on page 60)

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TRAVEL:
VICTORIANA, TEXAS STYLE

Continued from page 56

GETTING THERE

Southwest, American, Delta, Continental, Eastern, Northwest, TWA and PanAm all fly into Hobby Airport, the smaller of Houston's airports and less than an hour from Galveston. Rent a car there or take the Galveston Limousine service ($15 each way, leaves every hour on the hour).

WHERE TO STAY

(All prices quoted are fall rates, double occupancy, before tax.)

The Tremont House—a 19th-century gray-stone warehouse transformed into a luxury hotel with nonclaustrophobic black and white Victorian decor and little details like heated towel racks; $80 to $110 per night, 2300 Ship's Mechanic Row, 800-874-2300 (Houston direct line: 480-8201).

Dickens Loft—exposed brick walls, slate baths and striking interior in a rose-stucco building, vintage 1856; high tea served in the afternoon; $60 to $80, 2021 Strand, 409-762-1653.

The Mataĺ—the most pleasantly located of the residential bed and breakfasts, a nicely detailed 1886 Queen Anne derivative house surrounded by other fine Victorian homes and not far from the Strand; $85 (including full breakfast, free trolley tickets and use of bikes), 1727 Sealy, 409-763-4526.

The Gilded Thistle—a graceful three-story house on busy Broadway. Inside, everything is uncannily Victorian, down to the chatty Dickensian innkeeper and the living room packed with seashells, knickknacks and teddy bears. The most lavish feed of Galveston's bed and breakfasts; $125 ($100 per night for three nights), including full breakfast with home-baked breads, overflowing wine, cheese and fruit tray; 1805 Broadway, 409-763-0194.

The Virginia Point Inn—a big Mediterranean stucco inn with a lush garden a block from the trolley route through the Silk Stocking District; $85 to $125, 2327 Avenue K, 409-763-2450.

The San Luis Hotel—If you must stay on the beach, this is the place, with its sweeping view of the Gulf and its pool surrounded by tropical flowers; $85 to $118, 5222 Seawall Blvd., 800-392-5937 in Texas and 800-445-0090 elsewhere.

WHERE TO EAT

Nash D'Amico's—2328 Strand, 409-763-6500, 11 A.M. to 10 P.M. Monday through

(Continued on page 64)

HOUSE BEAUTIFUL

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TRAVEL:
VICTORIANA, TEXAS STYLE

Continued from page 60

Saturday, noon to 10 P.M. Sunday.

The Wentletrap—2301 Strand, 409-765-5545, 11:30 A.M. to 2:30 P.M. and 6 to 10 P.M. (till 10:30 Friday and Saturday). Closed Sunday evenings.

Hill's Pier 19—20 and Water streets, 409-763-7087, 11 A.M. to 9 P.M. Sunday through Friday, till 10 Saturday.

Gaido's—Seawall Boulevard at 39 Street, 409-762-9625, 11:30 A.M. to 10 P.M. Monday through Thursday, noon to 10:30 P.M. Friday, noon to 11 P.M. Saturday, noon to 9:30 P.M. Sunday.

WHAT TO DO

Galveston Historical Foundation—for brochures, maps and walking tours of the Strand, East End and Silk Stocking historical districts and to arrange group tours of private residences; 2016 Strand, 409-765-7834 (Houston direct line: 488-5942).

Elissa—This 19th-century square-rigger still docks at Pier 21, a block from the Strand; visiting hours from 10 A.M. to 5 P.M. daily.

Colonel—Pier 22, cruises at noon and 3 P.M. on Friday, Saturday and Sunday. Friday and Saturday dinner cruises at 8 P.M. around Galveston Bay include Creole or Cajun buffet, Dixieland and jazz music.

Ashton Villa—2328 Broadway, 10 A.M. to 4 P.M. Monday through Saturday, noon to 5 P.M. Sunday.

The Bishop's Palace—1402 Broadway, 12 to 4 P.M. daily except Tuesday.

The Powhatan House—35 Street and Avenue O, 1 to 5 P.M. Saturday and Sunday (no high heels allowed).

The Samuel May Williams Home—3601 Bernardo de Galvez (Avenue P), opens 10 A.M. Monday through Saturday, noon Sunday; last tour at 4 P.M.

NOT VICTORIAN BUT STILL WORTH NOTING

Railroad Museum—Inside this Art Deco juggernaut, once the Santa Fe Station, is an eerily realistic 1932 waiting room with white George Segal-like figures in period costume that were sculpted by Ivan and Elliott Schwartz. The restored railroad cars are worth a look, too; 123 Rosenberg (25 Street at the Strand), 10 A.M. to 5 P.M. daily.■

Sandy Sheehy is a Houston-based freelance writer and the author of Big Rich, *a book about wealthy Texans, due out next year from William Morrow & Company.*


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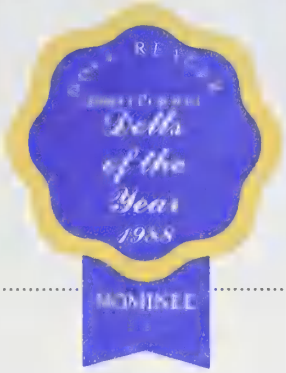
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THE INVITING FRONT DOOR



SHIFTING AN AWKWARD ENTRANCE CAN DO WONDERS FOR A HOUSE—BOTH INSIDE AND OUT

By DUO DICKINSON——

A front door does a lot more than let people in. Like the smile on the face of a gracious host, it sets the mood and makes the first impression for every visitor. In architectural terms, the entry provides an all-important transition from the impersonal outside world to the welcoming warmth of home.

How often is your opinion of a house shaped by the fact that a garage door is the first feature you notice? Conversely, how many homes make you stop and look, because the entrance is so beautifully placed, so aptly framed—by landscaping, a porch or an overhang?

Aesthetics is just part of the story. An uncomfortably placed front door may be a symptom of a house's bigger problem—poorly arranged interior spaces. More than likely, in any remodeling that involves the entry, shifting the front door also means reorganizing the living areas inside.

Ideally, the entry is the convenient hub for traffic—that is, it should be set in the most-used part of the house and give you a sense of anticipation. A front door that opens directly into a living room, for example, or far from the kitchen or stairway, is probably in the wrong spot.

In familiar house styles you'll find the front door is situated at an access point. Saltboxes and Capes built in New England traditionally open into central stairway halls, convenient to all rooms. In parts of the South, the front door is within a covered veranda at the side of the house—to catch the breeze. Ranch-style houses and split-levels tend to slip an entry between living and bedroom areas, providing easy access to either part.

Traditions like these are viable as long as a house is sited logically. But build it slightly askew or put on an addition, and the entry may be in the wrong place.

Many homes built in this century originated from "stock" plans, with little or no attention paid to how their entries might relate to the way a house is used or sited. Some builders—and, over the years, owners—made changes in layout that produced awkwardly placed entries which years of modification haven't improved. In fact, remodelings often make an awkward location much worse. Renovating a home may well enliven or expand space, but unless the entry is considered at the same time—in an overall plan—the clumsiness is usually compounded.





A newly centered front door and an eye-catching windowed transom *(above)* revamped the graceless facade of this 1920s Connecticut Colonial. The old entrance *(below)* had been "buried" in a connecting breezeway.

The house photographed here was built in the 1920s in the quiet Colonial style common to suburban Westport, Conn. Its design was simple and straightforward: The entry was located at one corner, clearly visible to anyone approaching the house. The front door opened into an off-center stair hall that was as accessible to the living areas as to the kitchen.

In the 1950s a wing was added, and the front door was completely obscured. At the same time, a new breezeway was built to link the addition to the garage. Suddenly, the house lost focus. The old front

(Continued on page 70)

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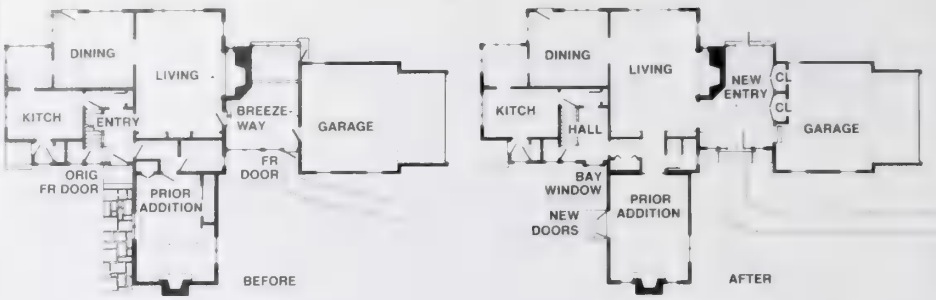
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CAESARS WOMAN

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INSPIRED REMODELING

Continued from page 69



The original floor plan shows the hodgepodge of entrances. After the new glassed-in entry, the interior and the facade are gracefully focused.

door continued to function, but it couldn't be seen. The breezeway provided primary access, but without emphasis. Visitors to the house had to hunt for the entrance.

When the house was purchased not long ago by a young businessman and his physician wife, they found that the "new" front door opened into a space with a raw concrete floor. It was unheated and lacked a closet. To reach the living room, you had to pass through another door set two steps up from the entry level. Both kitchen and stairs were beyond the living room—a long way from the core of the house.

The new homeowners, my architectural clients, were determined to solve the problem. Together we decided not to move the entry but to give it emphasis—and to improve the way it related to the rest of the interior. We were not about to move the kitchen or relocate the stairs.

We tackled the interior first. The breezeway had to be heated; to do this, insulation and new wall surfaces were needed. Closets were added. The floor was raised and covered with oak boards so it became closer to the living room level. The inside doorway was widened so the new spaces would flow into one another. Lighting and finish trim would provide the atmosphere.

The exterior was a bigger challenge. After all, the entry would have to hold its architectural own with the garage and house flanking it. And the entrance couldn't simply be big. The idea was to make a subtle statement through good design and sensible use of detail. Also, we had to draw on the palette of materials already used in the house and garage.

We knew that the straight line of the old breezeway had to be broken. To achieve this, I created a heightened gable facade, its roof extending the silhouette of the other two structures. The owners wanted a glassed-in entry instead of a solid door, so I designed a wood-framed glass door surrounded on the sides and top by mullioned windows. Inside, the entry is light and open. Although the actual dimensions are unchanged, the space now feels bigger.

This Westport example shows one way to undo the negative effects of a previous renovation. In other situations, a visually weak or nearly invisible entry can be emphasized by adding an overhang or applying some kind of eye-drawing ornament—or even by the thoughtful use of plants and lighting. But in the Connecticut house, as in many others needing help, relocating the front door was the only solution.

Here are some questions to ask yourself if you're thinking about relocating the front entrance. The answers will show how your entry measures up.

- Do guests often complain that it's hard to find your front door?
- Do first-time visitors pause when they enter your home, uncertain where to go?
- Is your entry a bottleneck when you entertain at home?
- Do you and your family traipse through room after room, to get from the entry to that part of the house you use most?
- Outside, when you stand at the foot of your driveway, is your entry in clear focus?
- Can you identify the front of your house just by the way the facade presents itself?

The emotional side of home is always individual. Perhaps you forgave your home's faults years ago, only now and then wondering how to give it a better, more welcoming face. If you're uncertain, why not talk to a well-recommended architect? Preliminary consultation fees are usually modest, and if you find plausible answers, your money will have been well spent.

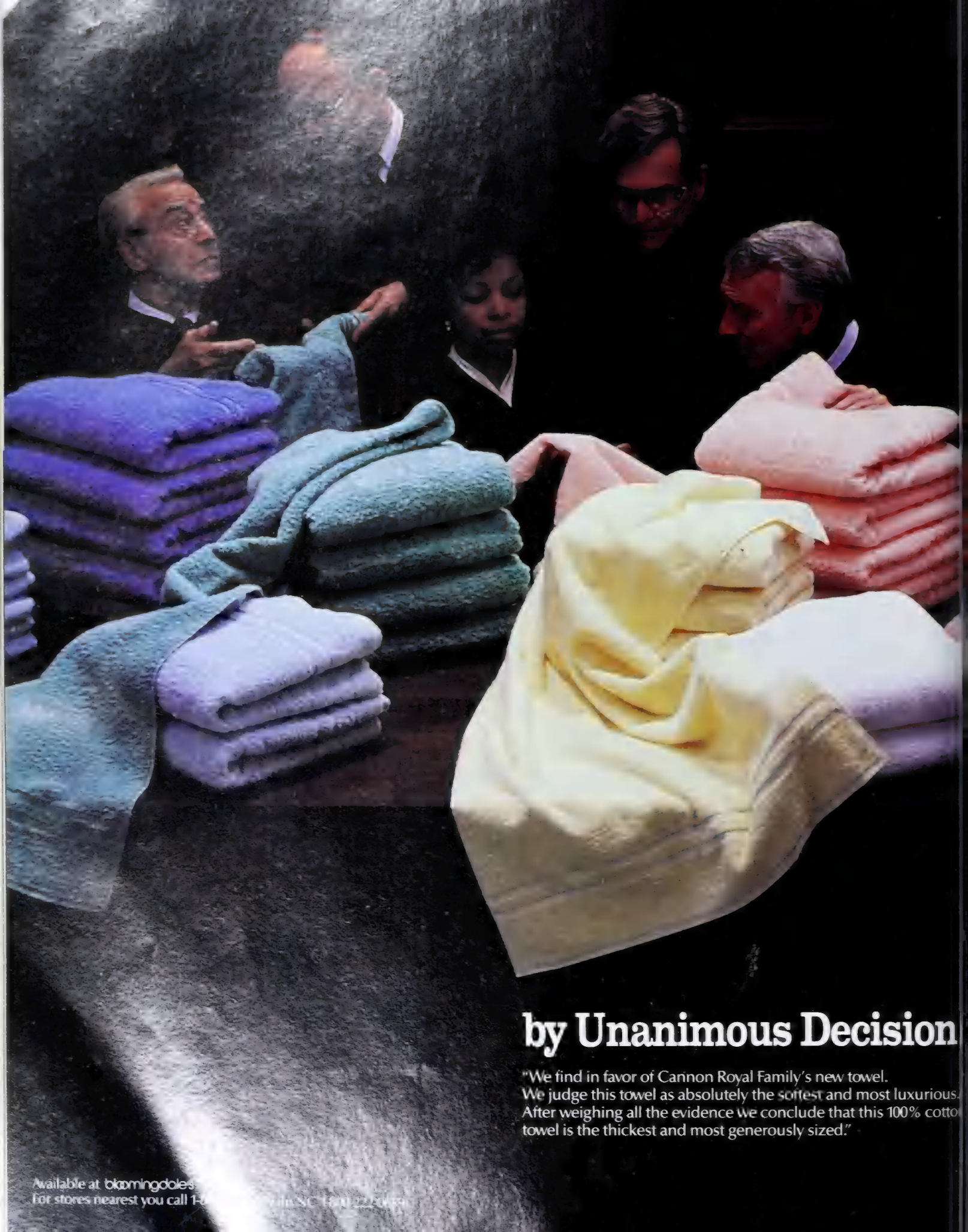
Whether you decide to do a lot or a little, keep in mind that the work must enhance all you love about your home. For without special focus and a true reflection of what you feel about your house, the entry becomes just another door. ■

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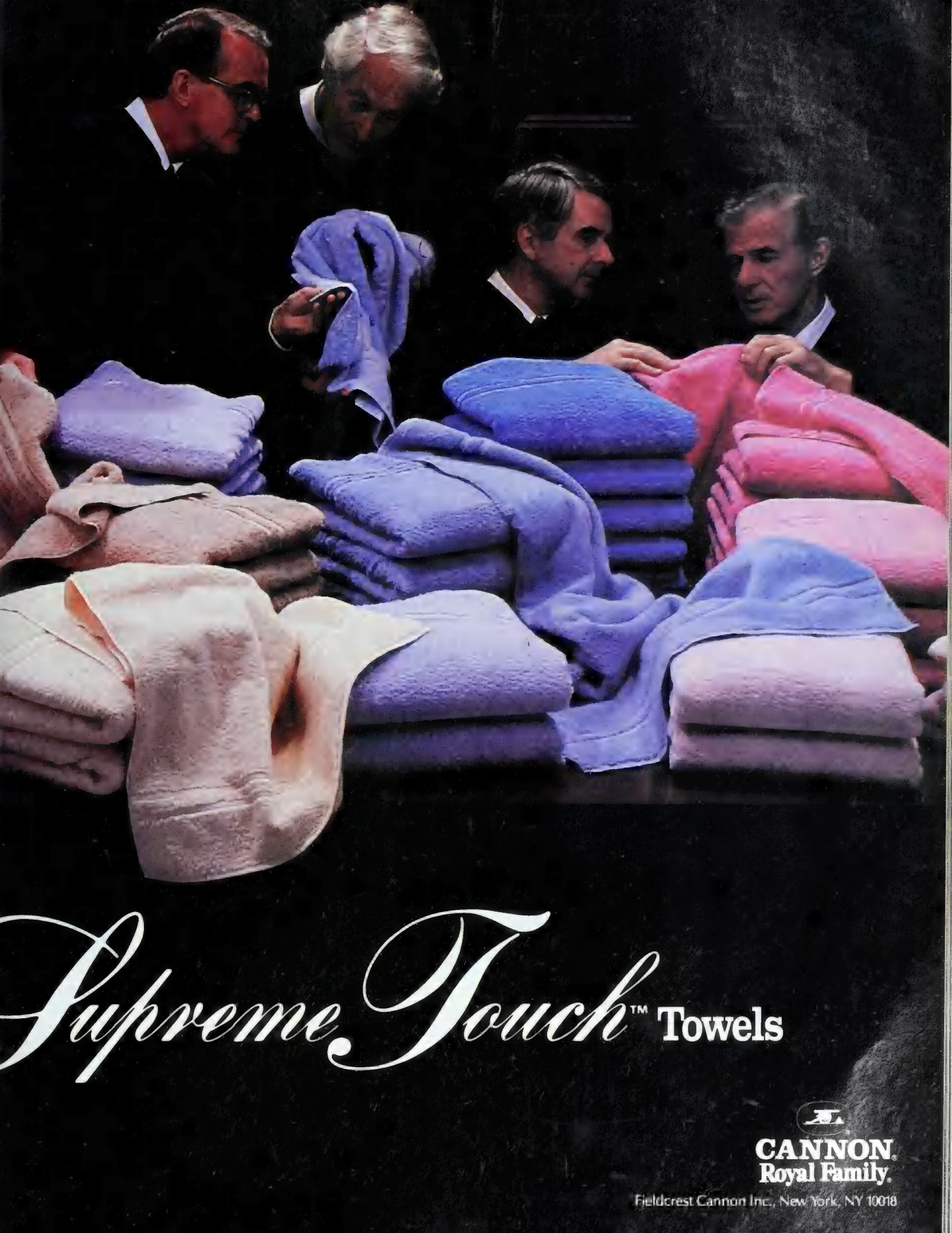
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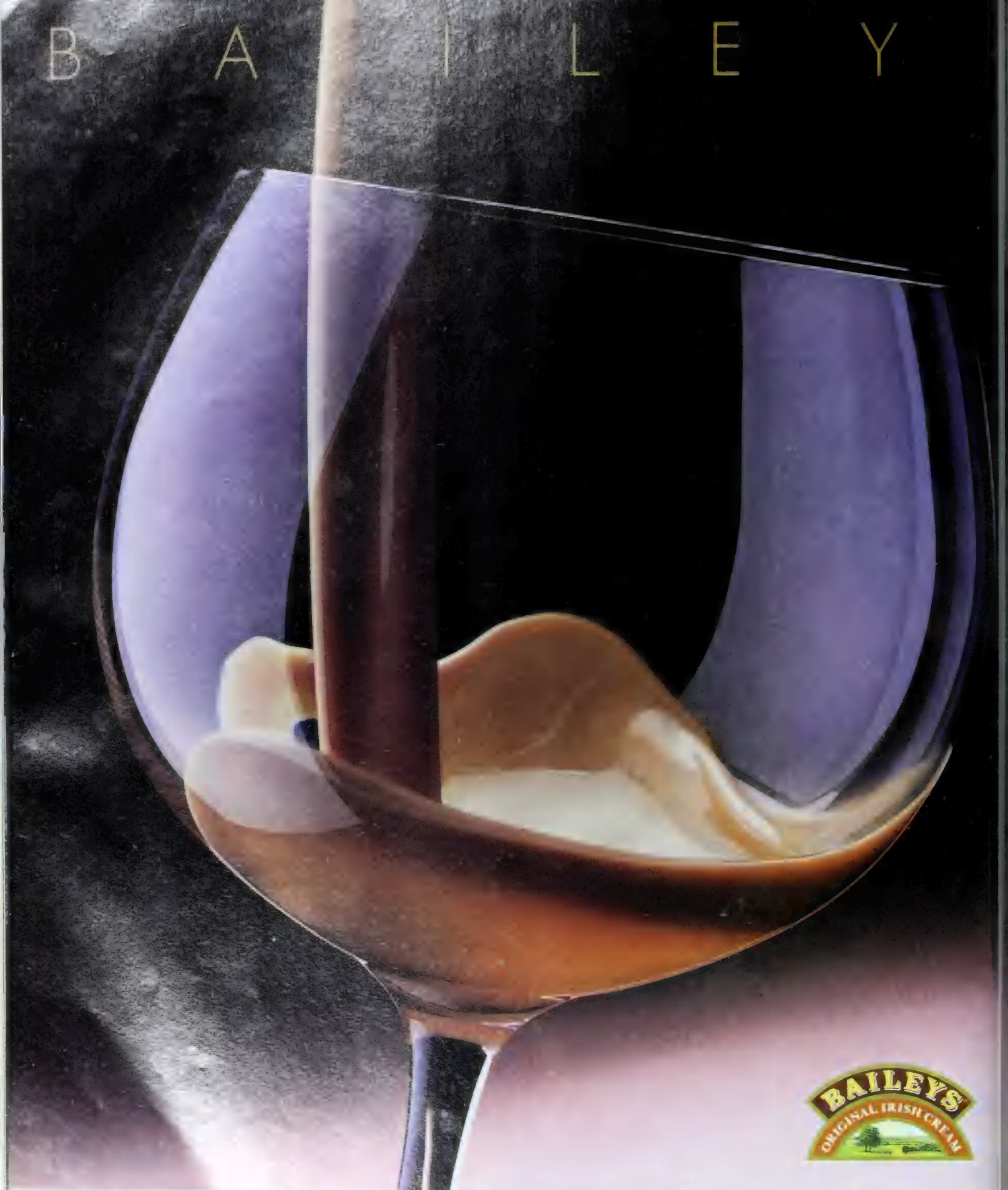


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NEW FRONTIER

When ski season hits, this is the place to be—
a Colorado mountain home with a big, inviting fireplace. The mood
is rustic—a lived-in lodge—but updated by strong
shapes, bold red and an easy hand with all-American plaids. ►





The look is confident and all-American, with an Old Glory hooked rug over the mantel, overscaled gingham wallpaper and the Great Outdoors pouring through generous windows and skylights. The living room, kitchen and dining platform *(opposite, behind railing)* flow into a comfortable gathering space. Designer William Diamond and associate Anthony Baratta chose Hudson Bay blankets to cover the sofas and old Pendleton blankets for pillows. A rich hunter's plaid sets off the hickory and rush chairs.►







The trick here is risk-taking red and gutsy pattern—a design shortcut

Set on a secluded slope halfway up Colorado's Snowmass Mountain, this sprawling ski home offers just the right atmosphere for bracing days and cozy fireside nights. Every gesture is strong and sheltering. Pulling from memories of rustic mining cabins and relaxed mountain lodges, designers William Diamond and Anthony Baratta cleverly used doses of red and white and a mix of checks and plaids to provide all the warmth here. "We felt right off," says Diamond, "that one important decorating element was needed—pure red." And the owners agreed.

For sit-by-the-fire informality, the designers judiciously chose traditional American furnishings—some old, some new—but avoided anything cute or cluttered. Every setting is spare. The fabrics themselves signal comfort: lots of blankets and quilts. Good antique quilts became wall hangings and coverlets. Imperfect ones were cut up to cover the pillows. The results offer a lived-in mood—a place where it's impossible not to unwind. "We set out to do a gutsy decorating job," says Diamond. It worked.■

Editor JODY THOMPSON-KENNEDY
Photographer JEFF McNAMARA

A 19th-century American pine table and reproduction hickory chairs set the stage in the step-up dining area *(opposite)*. Vintage travel posters sound the ski theme right at the door. Quilts displayed on walls and furniture cushion the master bedroom *(left)*. More geometrics: antique quilts on pillows and a windowpane-grid wallpaper. In the family room, a reconditioned sleigh *(above left)* creates novel seating—a great spot for après-ski relaxation.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Wintersport in
OBER-ÖSTER



In the 40-foot living room, a corner offers needlepoint, cheery chintz, tapestry and weathered gilt for sit-down ease. J. Hyde Crawford's inviting backyard terrace *(right)*.

COUNTRY COURAGE

Comfort first, figured the designer—and his knowing eye and daring wit did the rest in this Long Island cottage



"I like honest country rooms, but also fancy furniture. This house has both."

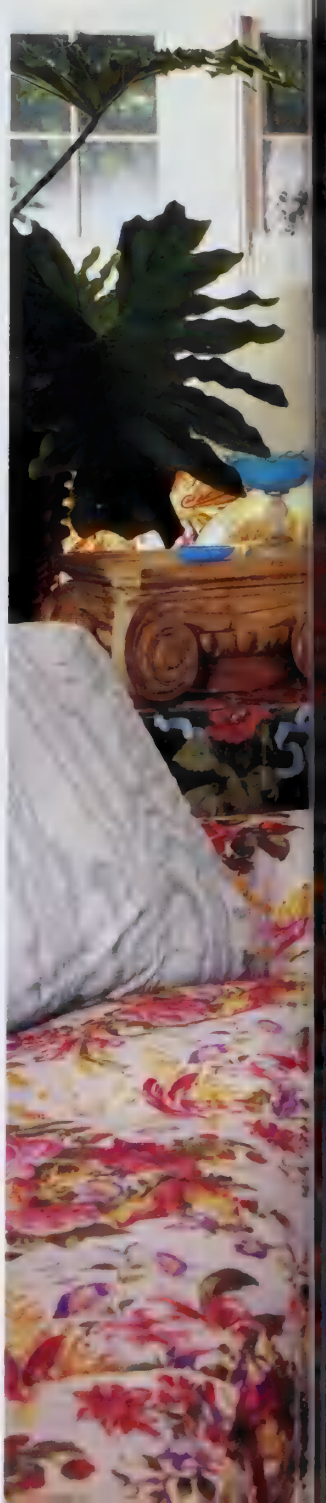




You approach J. Crawford's country place with certain expectations. After you pass through a picture-perfect village—a 17th-century port on the south shore of Long Island, in New York—you're prepared for a predictable brand of American decorating. The sight of his classic center-door shingle cottage does nothing to change that expectation.

And then you walk inside, past big covered Delft jars on black and gold Italianate brackets. The room is complex, with hot accents: rose-strewn chintzes and a Bessarabian rug, gilded Italian side chairs in a brilliant red weave, rich Edwardian needlework pillows.

Yet there are also pale blue walls, an exposed heating pipe just *there*, without apology. The floor boards are mostly bare, and original 19th-century windows are simply curtained. "I love the windows," the designer explains, "and I don't want swags and jabots to interfere with their simplicity. I like honest, comfortable rooms in the country, but also fancy furniture—and there is no reason I can't have both. When I bought the house 15 years ago, my taste was plainer, but as the design world has become more opulent, so have I."►







For comfortable groupings, Crawford likes to "float" the furniture in the 20-by-40-foot living room. Among the Quadrille patterns that fill the rooms, the living room wallpaper and ottoman stripe are his own designs. Behind gabled wings *(left)* lie a croquet lawn and formal flower beds.



"Throw in something that doesn't fit," suggests Crawford, "to entertain the eye"

In an undistinguished dining room *(above and below)*, Crawford's surprise is wallpaper that reproduces one in the King's bedroom at the Royal Pavilion in Brighton. Other canny choices: a red ceiling, Regency chairs and a sunburst mirror from Zajac & Callahan. Rich color suits a room used only at night *(right)*. A cozy little red guest room with a painted iron bed is a gallery for the owner's pet collection.

J. Crawford began his art career in fashion and has logged 30 years as Bonwit Teller's advertising illustrator. After he designed the retailer's signature violet-bouquet shopping bag, he slipped naturally into his next career, textile design, founding the fabric and wallpaper house Quadrille in 1968.

A modest man who shrugs off compliments, Crawford allows that "being a painter and designer does free me from the idea that there are rules about color and style." A Chinese-red ceiling? Why not? It would cast a glow in the low and almost-too-large 1920s dining room addition *(below)*. Gilding the crown molding above those funny '20s windows? A good way to "entertain the eye."

Then on the sideboard amid the ochres, reds, blacks and malachite greens sits a pair of blue ducks. "Nothing else is blue," the designer explains. "I like to throw in something that doesn't fit."►









"The room works because there are many strange colors"

The second floor contains five bedrooms and three baths—a spaciousness that is hard to believe when looking at the facade. The house, originally a small cottage, expanded toward the back. J. Crawford delights in the quirky additions, pointing out evidence of how the family grew and when indoor plumbing was invented. "Fortunately, no fifties contractor got hold of it and added sliding glass doors," he says.

Crawford does not believe in housewide color schemes. Since the bedrooms differ in size and shape, and since the owner's pleasure is entertaining the eye, each room is unique.

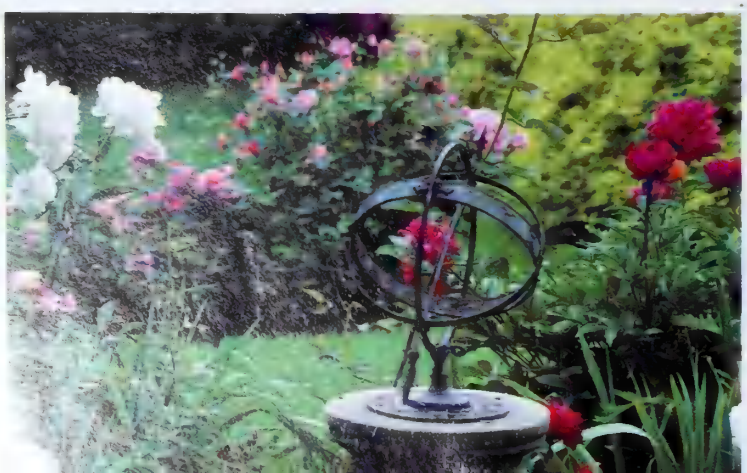
One of the largest guest rooms brings together a group of colors and patterns that require a supremely confident hand. The wall and ceiling covering is a small, busy blue-gray design. The bedspread is an antique Wild Goose Chase quilt in mostly brown tones. There is also red paisley, a peach and blue stripe, flamestitch and a snakeskin table. Crawford ventures that "the room works because there are so many strange colors here. Strangeness is the unifying force."

One little bedroom is Crawford's tribute to Scandinavian country style. "The gilded chairs on a plain pine floor, the pale colors and cotton fabrics feel Swedish to me. Keeping Scandinavian rooms in mind strengthened my conviction that country doesn't have to be rough and rustic."■

Writer ELAINE GREENE
Photographer WILLIAM P. STEELE



A large guest room *(above)*, arranged for sleeping and reading, pulls together surprising colors and patterns. An astrolabe sundial *(right)* sets off the rose garden. A small upstairs bedroom *(far right)* combines fresh pictures, a scrubbed floor and a Biedermeier desk.



FOR MORE DETAILS SEE PRODUCT INFORMATION



RUSTIC MOVES UPSCALE

Country furniture with the charm built in—old-fashioned craft and new-fashioned flair



Where students once recited lessons, designer Nelson Ferlita has created a homey mix. His secret? Picking and choosing from different Ethan Allen collections. Love seat, $1,720.50; wing chair, $892.50; ottoman, $300; yellow chair, $679.50; cocktail table, $650; curtain eyelet, $17 per yard; all, Ethan Allen. Rug, $2,500, Kamdin Designs. Tramp-art clock, $900, Limited Editions. Pear print, $3,500 for five, Kentshire Galleries. Quilt, $2,900, Keltie-Malcé Antiques. Majolica plate, $35 each, Bergdorf Goodman.

PAINTED TABLE, JOHN RUS

You can trace initials in the wainscoting of this 1865 schoolhouse in Millbrook, N.Y. And you can ring the bell the way a teacher once called students to class. Current occupants have preserved the spirit of the one-room school while making it their weekend home. Furnishings chosen by Nelson Ferlita—Ethan Allen reproductions plus antiques—offer a similar lesson: You can capture the feeling of the past without sacrificing comfort and livability.►




GREAT DESIGN
AT RETAIL


AMERICAN
TIFFANY TASTE

"I wanted the room to look personal," says Nelson Ferlita, "like it was put together over many years"



To make this double-height room cozy was a tall order. Nelson Ferlita did it with comfortable chairs from Ethan Allen plus the play of pattern—chintz and stripes against the rug's flower and grid design. What pulls it together? A blue-green palette. Buffet, $1,400; top, $1,250; both, Ethan Allen. Screen, $4,800, Betty Jane Bart Antiques. Painted chair, $750, R. Kazarian Antiques. Marbleized pitcher, $900; goblets, $3,600 for 32; both, Kentshire Galleries. Tureen, $150; white porcelain footbath, $225; both, Wolfman-Gold & Good Company. Green-rim plates, $35 each, Bergdorf Goodman. Fruit plates, $125 for six, Barneys New York. Yellow plates, $100 for four, The Haldon Group. Lavender plates, $10 each, Hartstone. Seltzer-bottle lamp, $950, Pierre Deux Antiques. Blue pitcher, $30, Hall China.►

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



Against a crisp white backdrop, quilts and the warmth of tradition stand out

When architects Mac Clapp and Jimmy Crisp bought the 19th-century schoolhouse three years ago, it had been vacant since the 1930s. Broken shutters were stashed in a nearby toolshed, the bell was missing, and the rotted belfry tilted like a cockeyed hat. The new owners faithfully restored the exterior, then Clapp's uncle donated the bell.

The interior is a different story. "We took liberties here," Clapp says. "It had to work for *us*." To pack into one 800-square-foot space all the comforts of home, the architects designed sleeping lofts overlooking the living area and created a separate kitchen and dining room. While the open plan is a modern solution, the materials nod to the past—pine floors and cabinets plus marble counters.

In decorating, Nelson Ferlita also opted for the *flavor* of the past rather than period perfection. "This takes confidence," he says of his decision to mix antiques with reproductions. "But the results are more interesting." Not to mention practical. Ethan Allen's sturdy pieces, based on English, Irish and American designs, have enough character to stand on their own. And the school now has a lived-in quality that makes this transformation complete.■

Editor KIRSTEN HARWOOD
Writer JANE MARGOLIES
Photographer JEFF McNAMARA

Painted door *(opposite)* leads to the cellar. Steps on the other side of the stairwell climb to the landing and on up to the sleeping lofts. Stair rails are copper tubing. Nelson Ferlita steeped the small dining room *(right)* in tradition—using furniture c. 1988. He paired Ethan Allen's pine table and arrow-back chairs with an antique settee—a space-saving alternative. Armchair, $380; side chairs, $300 each; table, $950; all, Ethan Allen. Settee, $550, R. Kazarian Antiques. Biot pitcher, $75; goblets, $30 each; both, Pierre Deux. Opaline glasses, $750 for 12, Kentshire Galleries. Table runner, $78; shelf, $175; tug boat, $49; all, Zona. Quilts, $950, $650, Thos. K. Woodard. Pair of c. 1850 chairs, $2,650 for six, Cynthia Beneduce Antiques. Pitcher (on stool), $59.50 for two, Metropolitan Museum of Art.



In the compact kitchen, a folksy pie safe from Ethan Allen adds extra storage. It's a real find now that few vintage pieces are available with their pierced tin intact. The new cabinets have narrow paneling, which echoes the original wainscoting, and cutouts at the far end for wine bottles and large trays. When the new marble counter was installed, its shiny polish was removed so the surface would yellow slightly and acquire a patina. Pie safe, $830, Ethan Allen. Floorcloth, $250, Hands All Around. Painting on wood, $250; rabbits, $475 a pair; both, Cynthia Beneduce Antiques. Baskets, $90, $170, Zona.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



THE ELEGANCE

"The new hospitality is open-handed and relaxed—but the setting is high style"





It sounds too good to be true—a party that's as easygoing as a Sunday night supper and as classy as a black-tie dinner—but Nadine Kalashnikoff, a New York-based caterer, pulls it off all the time. "Nowadays my clients want formal occasions to be less stuffy and informal ones to be more dressed up," she says. Kalashnikoff—whose buffet tables, with their pyramids of fresh vegetables, resemble Flemish paintings—has taken the art of informal entertaining to new heights. ►

OF INFORMALITY









Behind the Scenes

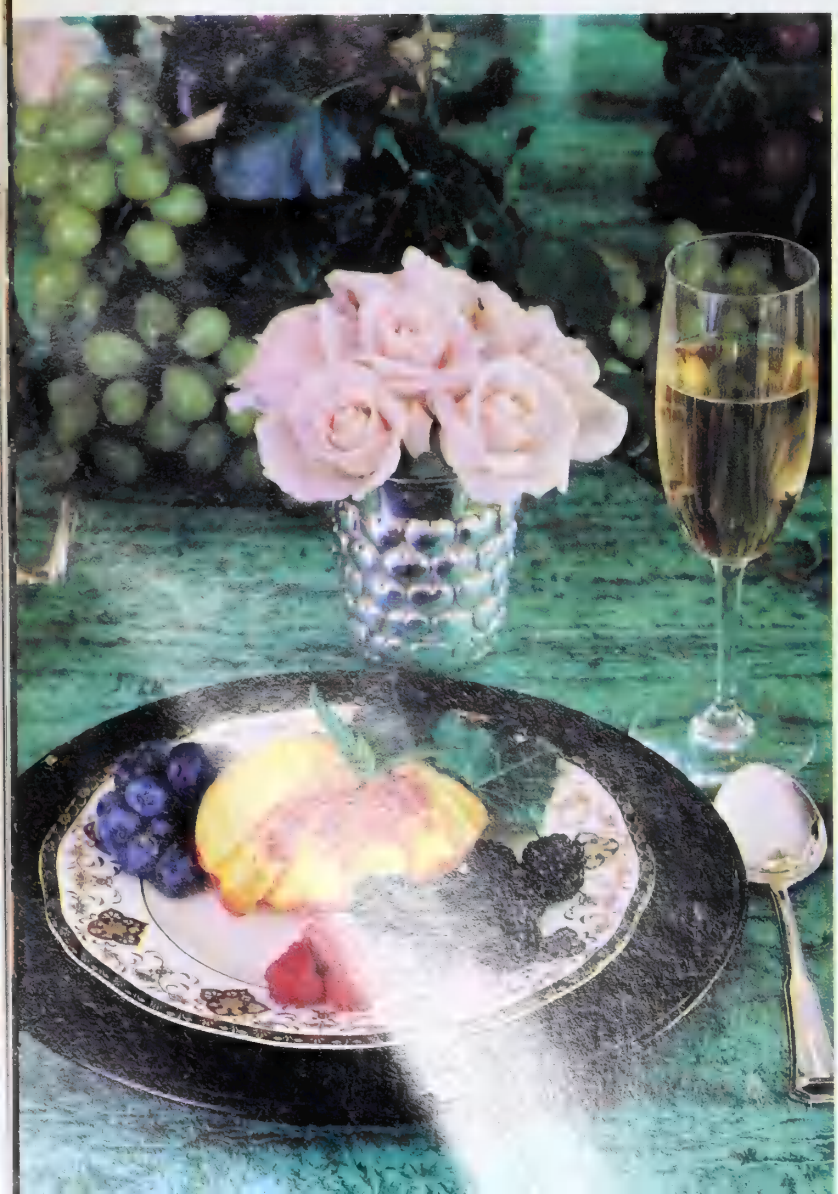
● How to dress up a candlestick *(above)*: Using raffia streamers, tie on bunches of grapes and stems of ivy. In keeping with the party spirit—generosity and abundance—Kalashnikoff ties on enough grapes so they spill out on the table.

● When using a lot of grapes or artichokes, it's more convenient and less expensive to order a crate from your grocer. Give him or her about a week's notice.

● Instead of one table for drinks—which can cause a bottleneck—have several. Here, on the coffee table *(above)*, wine cools in a basket lined with plastic.

● Being informal doesn't mean cutting corners. "Buy the best wine you can afford," advises Kalashnikoff. "The difference between $4 and $7 a bottle won't be much, and your guests will remember."

● "When I don't have what I need, I rely on what's around my client's house," says Kalashnikoff. "Through necessity I have learned to mix terra-cotta with silver, but I think everyone has things they could use. It just takes imagination and confidence." Another imaginative touch *(above)*: A flowering vine decorates a basket.



The simplest solutions can be the most glamorous: grapes tied around a candlestick, luscious fruit for dessert

Buffet dinners are a time-honored way to keep parties relaxed and informal. As Nadine Kalashnikoff points out, guests feel more comfortable when they can move around and serve themselves. But what makes a buffet party like this one different from the old chafing dish and jug wine affair of a few years ago is the quality of the food and wine, and the way it is presented—from the boeuf Bourguignon in a copper tub to the wine cooling in a flowerpot. The pyramid of artichokes and figs on the buffet table, although easy to buy and arrange, is voluptuous in color and abundance. "I like color," says Kalashnikoff, "but not a cacophony like a cornucopia. Almost everything you see here is in melting shades of green." Dinner itself is as delicious as it is beautiful—and just as simple. "I spend weeks planning and preparing for my clients," she says, "but when entertaining at home, I often have only a day. I save time by making something like this boeuf Bourguignon and serving it with a green salad."■

Editor ALLISON PERCIVAL *Writer* ELIZABETH H. HUNTER
Photographer KAREN RADKAI

Left: **Dessert for this buffet dinner is a good example of what Nadine Kalashnikoff means when she says presentation can make anything elegant. Simply slice a nectarine, fan it out on a pretty plate and surround it with berries or any other fruit that is in season. Dessert plate, Wedgwood. Silver spoon and fork, Reed & Barton. Champagne flute, Baccarat. Table-skirt fabric, Fabriyaz.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION
FOR MORE IDEAS, SEE PAGE 117.



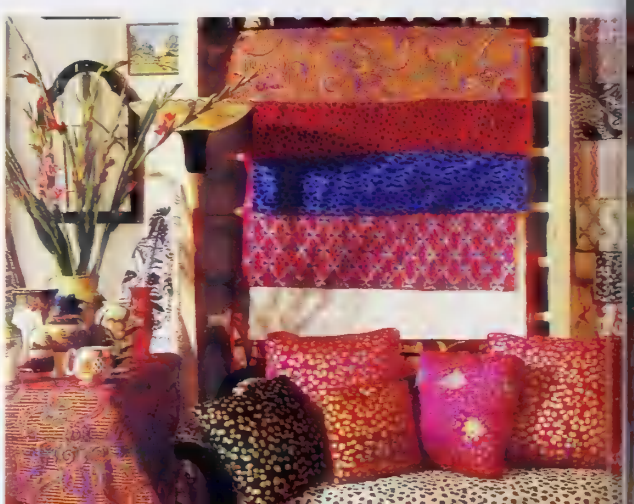
L.A. STYLE

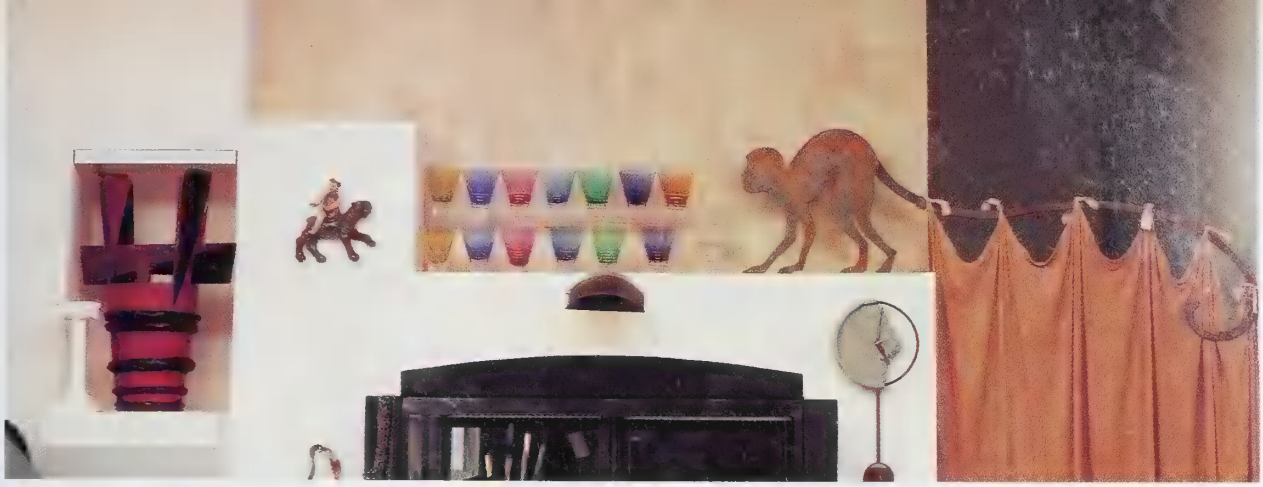


Global

Cultures collide in L.A. Atlanta meets Marrakech. British luxe meets Moroccan. Mediterranean confronts Hollywood. At Nomad *(above)*, on Melrose Avenue, the melting pot mood results in what shopkeeper Helen MacGregor calls "global style." The [illegible] and [illegible] all. In designer Gregory Evans's shop *(right)*, china and porcelain from London and Tokyo are jewels against a backdrop of textile artist Celia Birtwell's hand-screened fabrics.

Audacious Los Angeles. Revere berating with **high-frequency colors** and an irreverent style all its own. Ideas explode on and off trendy Melrose Avenue, up and down tony Robertson Boulevard. There's not a monochromatic thought in town. **Forget laid back.** Forget beige. This is the very New World. Global in concept. Utterly natural. Yet **outrageously urbane.** Seriously celebrating the lighter side. L.A. is the place.



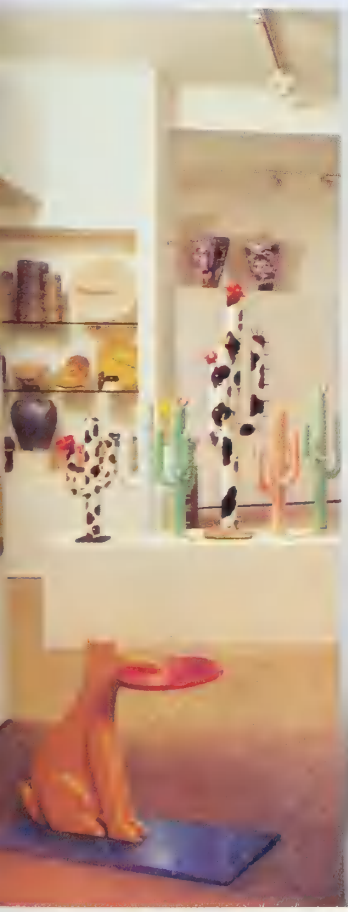


Irreverent

That strolling monkey holding up a formal drape and that cement clock cum pendulum *(above)* are just two ways L.A. takes function and gives it a humorous twist. Transplanted London artist Christopher Collicott designed both. Unexpected ways of looking at the obvious—that's what it takes to be on the bolder edge of style, says Jo Wilder of this gallery, Wilder Place, on Melrose Avenue. "Things are a little off-center here, but that's the charm of Los Angeles," Wilder says. Multicolored glasses handblown by California artist Stephen Smyers.



ALL PHOTOS, STEVEN KLAHR





Whimsical

Even Louis XV might chuckle at L.A.'s lighthearted approach. Getting too serious—especially about furniture—is not this city's style. At Patton/Duval Gallery *(left and above)* the mood is as bright and breezy as the outdoors. Contrary to the windowless, stark concrete exteriors of more uptight art houses, the gallery has floor-to-ceiling windows that offer an eyeful of Leo Duval and John Patton's taste for color and humor. Passersby make U-turns on busy Melrose to get a closer look.►



Fanciful

Beach living—the ultimate retreat—is the next wave, even for city folk. And what could be more California? It's the year-round sophistication of hot-shock pastels. Of textures and patterns that say summer, even in November. Where else do people eat Thanksgiving dinner outdoors in a courtyard? This is L.A., where pastels have taken a bold step beyond muted Santa Fe tones—to extravagant fuchsias, vivid greens and determined yellows. In the heart of the design district, at Tesoro *(right)*, color is a constant preoccupation.

Vivid

Even in the Garden of Casual, there's a new need for ornamentation that melds—never conflicts—with the ever-present comfort of L.A. living. Hard-surface floors and serious rugs in dramatic colors have replaced wall-to-wall Berbers and whisper-toned dhurries. Find the Bessarabian kilims *(left)* at Treasured Weavings, the upstairs rug gallery at Rituals on artsy La Cienega Boulevard. Downstairs, the best in cowboy furniture—gunfighter chairs à la Will Rogers.

ALL PHOTOS, EXCEPT PHOTO OF INDIGO SEAS, STEVEN KLAHR; INDIGO SEAS, MARK HOFFMAN









New West

From Mission California, Monterey and Old Mexico, L.A. learns its history lessons. Angelenos are zeroing in on Mexican baroque furniture. "The aristocratic Spanish influence is apparent in cowboy furniture too," explains Vicki Berkofsky, owner of Hemisphere *(left)* in Santa Monica. She mixes affordable Mexican folk art with important pieces, for a comfortable New Western look.

Tropical

Blame it on the palm trees. Or maybe it's just the vision of Dorothy Lamour's sarong. Island influences are surfacing everywhere in the City of Angels. Beds draped with mosquito netting, veranda-style sofas upholstered in sun-bleached florals. Indigo Seas *(above)*, on Robertson Boulevard, captures the essence of tropical romance. Like an old Caribbean trading post, Michael Smith and Lynn von Kersting's shop houses Jamaican planter's beds and 1920s wallpaper panels from Barbados. It all fits in L.A., because the real Los Angeles is a romantic, homey place.■

Editor BEVERLY McGUIRE
Writer PADDY CALISTRO



THE HOLIDAY KIT

Subtle, sophisticated and surprisingly easy to make, these pillows are a joy to give—or to get—for Christmas

Forget about complicated stitches and the tedium of fine-mesh canvas. Instead, choose a needlepoint pillow designed by Kaffe Fassett, who thinks it should be a rather quick [illegible] Fassett, a painter long before he became [illegible] in crafts, believes you should do [illegible] the way you might paint—fast enough so the color and [illegible] before you weary of [illegible]. With their lush colors and complex [illegible], his pillows (Victorian Kittens, above, and Christmas Fruit, opposite) only *look* difficult. Both are accomplished with two simple stitches (tent and long) on a 10-mesh canvas—an approach Fassett discovered 20 years ago. "Before attempting needlepoint," he says, "I had the idea that it required a daunting amount of patience. Luckily, my first canvas was medium-mesh worked in tent stitch. Imagine my amazement and delight when the work flowed so effortlessly I was done in no time."■

Writer ELIZABETH H. HUNTER

Two for under the tree, to stitch yourself or present kit-form to someone crafty: Victorian Kittens, from Fassett's book *Glorious Needlepoint*, and Christmas Fruit, a design Fassett created exclusively for us after you, our readers, asked for more (see HB, February '88). Kits, $80 each plus $3 shipping and handling.

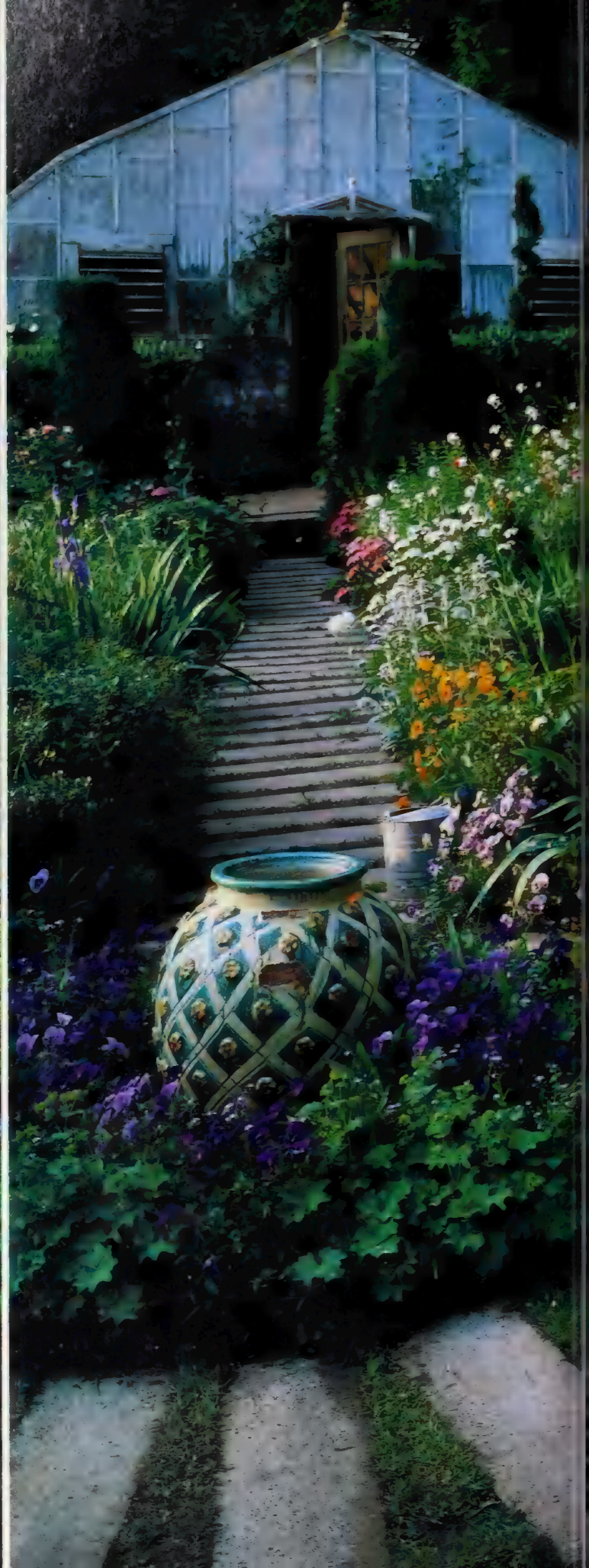
STEVE LOVI

Photo above from *Glorious* [illegible] by Kaffe Fassett, photography by Steve Lovi. Reprinted by permission of Clarkson N. Potter, Inc. Copyright © 1987 by Kaffe Fassett. Photographs copyright © 1987 by Steve Lovi.

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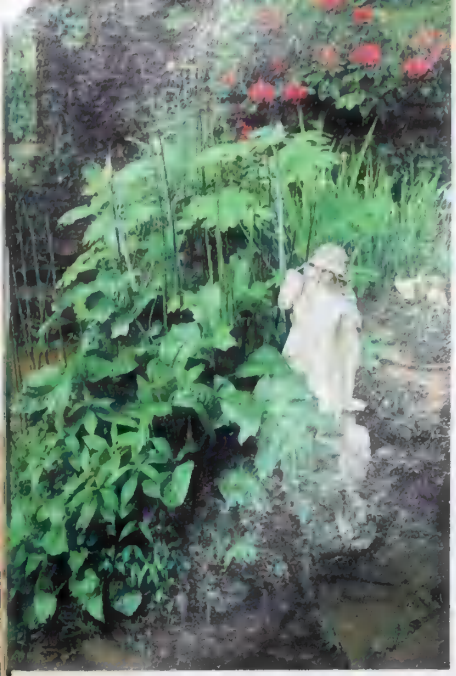






THE COLLECTOR'S GARDEN

By breaking the rules in his Atlanta garden, Ryan Gainey has broken new ground ▶



Above: **Plants with strong sculptural qualities—equisetum, macleaya and acanthus—surround a statue of Sappho. A rhododenron, 'Anna Rose Whitney,' towers above.**
Below: **Violas, daisies and nasturtiums—all edible—mix with lettuce gathered from Gainey's vegetable garden.**
Preceding pages: **Behind Gainey is one of three greenhouses that came with his Decatur house.**



To tell you the absolute truth, all this really started with terrariums." Ryan Gainey's words are barely audible, since he is almost completely hidden by foliage and flowers. Ostensibly, he is leading a garden tour, but within seconds of approaching one of his enormous borders, he dives in and disappears underneath towering greenery. Popping out, sun hat askew, Gainey carries a slightly muddy present: "I knew I had some volunteers back there. This is a wonderful old aster I collected from some old dear's automobile-tire garden. Put this in *your* garden. It will grow six feet tall and give you weeks of pleasure."

Oddly enough, Gainey's garden in Decatur, Ga., and his passion for virtually unobtainable old-fashioned flowers really did begin with terrariums. "I came to Atlanta when I was twenty-seven and worked in a florist's shop. After six months I left to open The Potted Plant, along with a friend, Tom Woodham."

The shop was an immediate success: "Soon our glass gardens were in Tiffany's windows. We did 'English gardens' in pots, clipped forms in tubs—'knots in pots'—and huge mixed arrangements. I was really enjoying myself, and as I learned, everything just kept getting bigger. Finally, I started putting flowers in the ground."

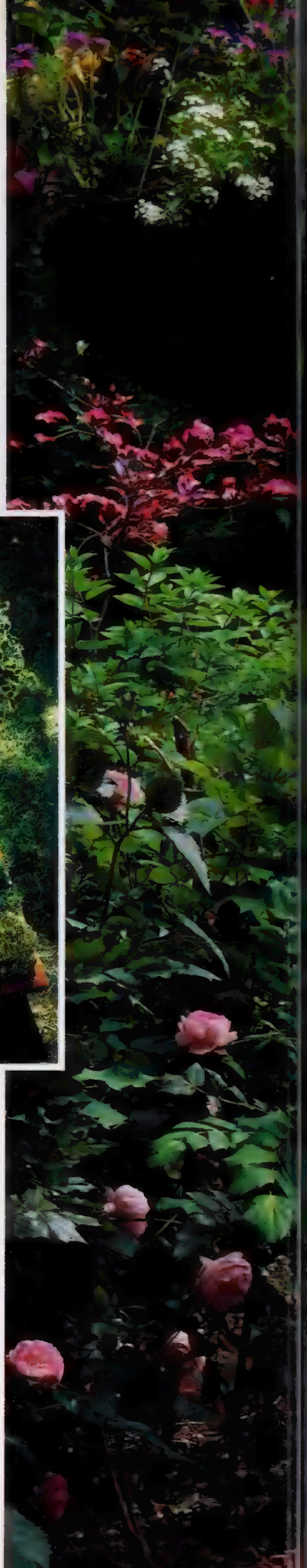
About a year ago Gainey opened a nursery, The Connoisseur's Garden, across the street from The Potted Plant on Shadowlawn Avenue in the Buckhead section of Atlanta. Both the shop and the nursery attract knowledgeable, avant-garde gardeners from all over. Gainey now designs every sort of horticultural extravaganza imaginable, from formal forecourts to large country gardens.

His own garden is an abundant tribute to Southern cottage style. Started on three city lots in Decatur, about seven years after he opened The Potted Plant, it [illegible] source of "*beaucoups de* bouquets" [illegible] businesses, and is one of the [illegible] proving grounds for [illegible] many no longer [illegible].

"I choose roses for their romantic quality. They must look right for a bouquet."



Above: **A "knot in a pot"—a variegated English holly standard and golden-edged boxwood.**
Right: **'Betty Prior,' 'Constance Spry' and 'Ballerina' roses were chosen for their scent and romantic quality. Details like the edging tiles and the fence give this new garden a venerable air.**





"Large borders are built upon small-scale successes," says Gainey, who began with flowers in pots



Above: Thistlelike silybum is planted between iris and 'Iceberg' roses, with spiky *Centaurea cyanus* behind. *Right:* The curved border of irises, foxgloves, white sweet William, garden pinks and *Rosa chinensis* 'Old Blush' ends in an arch of 'New Dawn' roses. Gainey's motto: "You grow what you [illegible]"

I had known about the property and the house for years, because there was an old nursery here I used to deal with," Ryan Gainey says. "From the former owners, I inherited three old greenhouses, but there was no garden."

There was, however, plenty of space for one. But before Gainey began planting his garden, he drove around the South looking at other people's gardens. "Frankly" he says, "some of the worst neighborhoods seemed to have the best flowers. These people had no money for plants, so for generations they just kept on growing the same sweet rocket and tall, pale blue iris. But I could not buy these flowers anywhere."

Gainey began collecting cuttings and begging gardeners to save him seeds. (One proud old grandmother said stiffly, "If you want seeds so badly, come back and get them yourself.") "I would try one old hollyhock in an urn, love it, and the next year put sixteen next to the potting shed," Gainey says. "I selected seeds to get white cosmos, white nicotianas (the old kind that grows six feet high) and white cleomes. The next thing would be an idea for a bed.

"My advice to anyone who is learning about gardens is this: Don't get so worried about creating *borders.* Make some pretty pots and a nice bed. Look at your flowers, smell them, cut them, arrange them, eat them or dry them. But start small and, then, get bigger and bigger."

HEIRLOOM GARDENING

■ *Farmer's-market bulletins are an excellent source for old-time flowers. Look for local listings in* Gardening for Love, *edited by Elizabeth Lawrence ($19.95 hardcover. Duke University Press).*

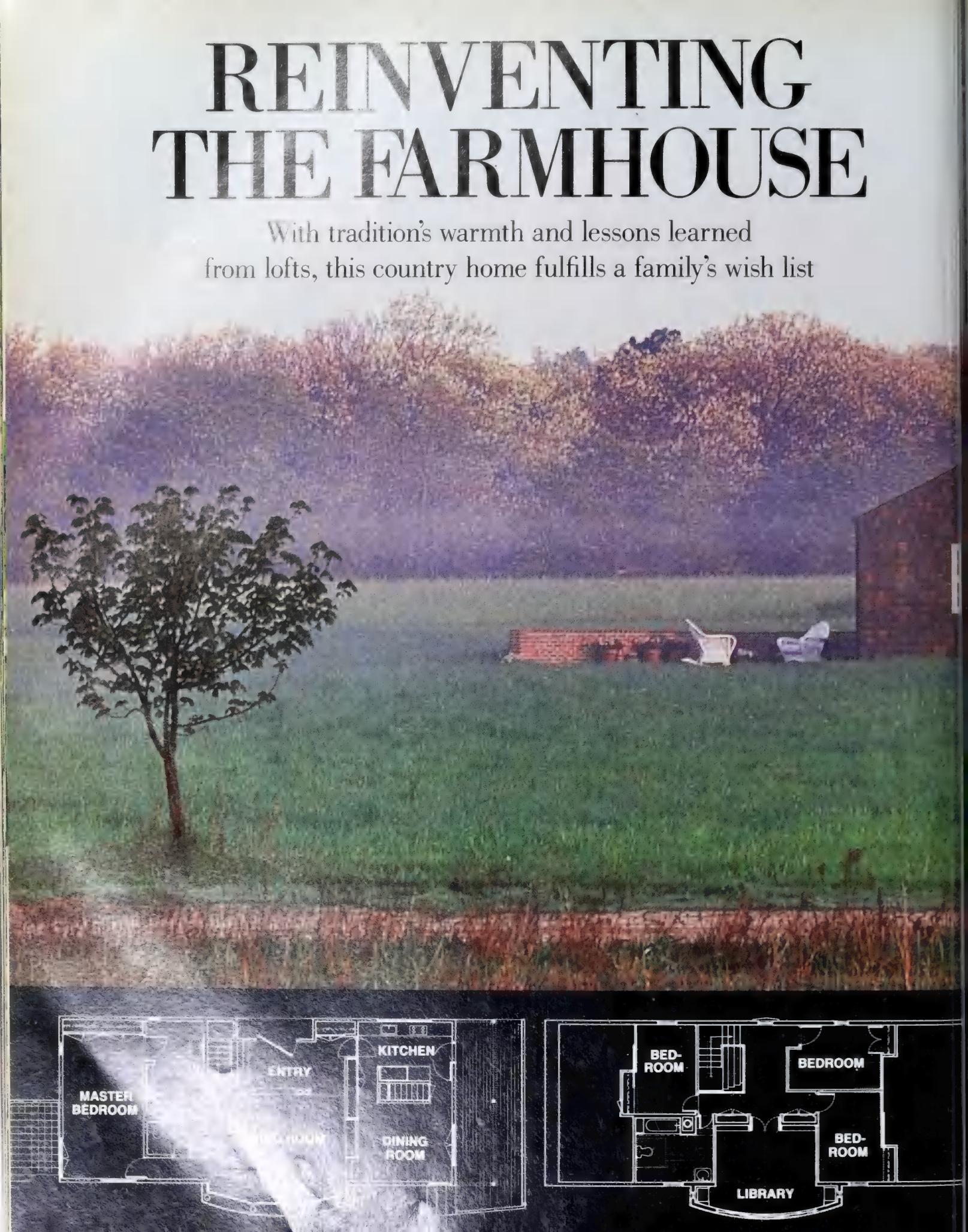
■ *Start small. Grow sunflowers in pots with morning glories climbing up. Plant beds with annuals like calendulas and cosmos. Next year, add perennials. Even[illegible] should consider accent shrubs. Be wary of "invasive" plants like [illegible]. Go [illegible].* ■

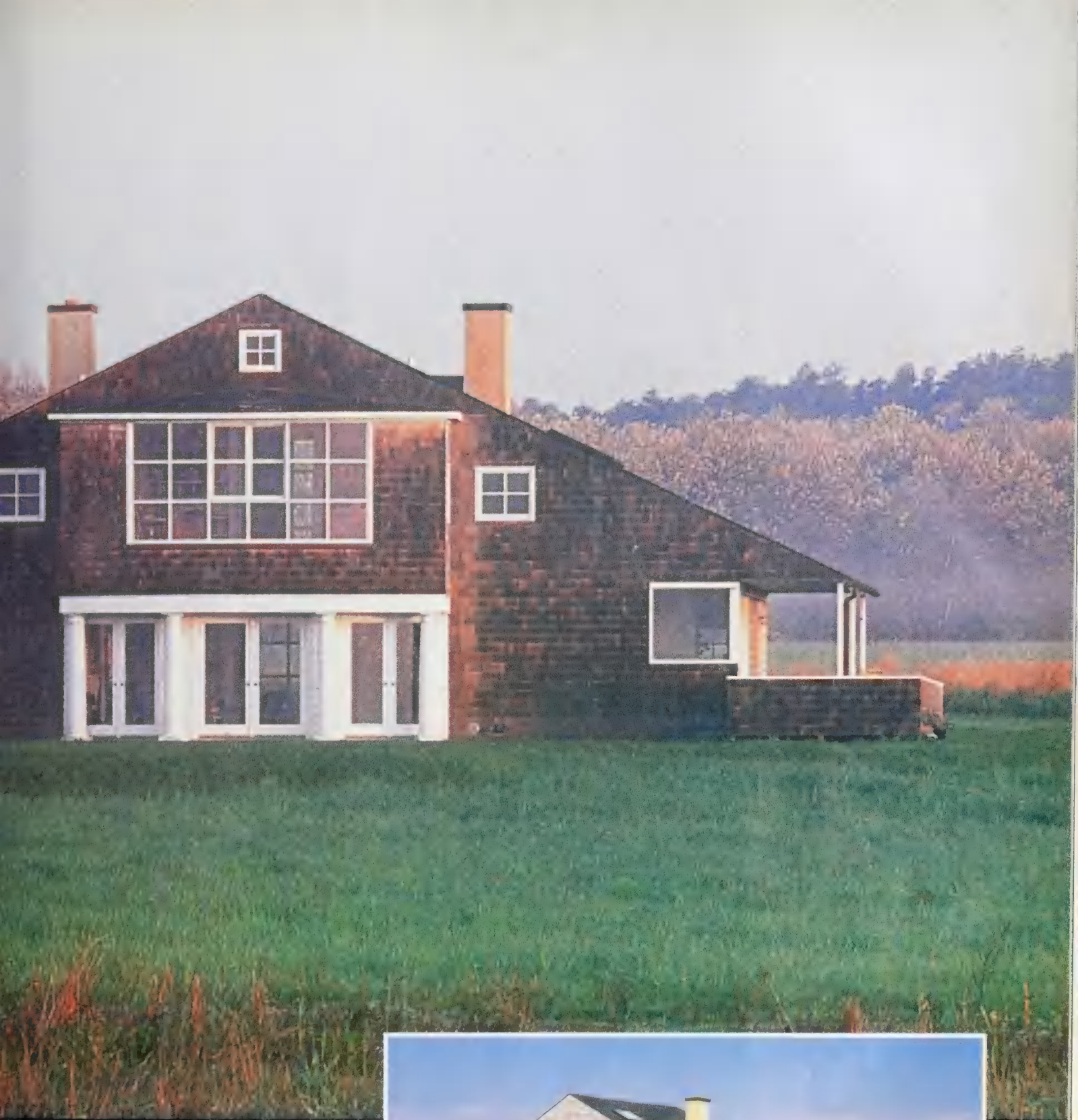
CATHERINE WHITESIDE
Photographs MICK HALES



REINVENTING THE FARMHOUSE

With tradition's warmth and lessons learned from lofts, this country home fulfills a family's wish list







From the outside, generously sized windows and glass doors only hint at the wide-open plan within *(left)* that makes this new house special. Otherwise, as architect Jonathan Foster says, "it's not a revolutionary house." The shingle siding, white trim and pitched roof fit right in with the old farmhouses that still remain in this once-rural community on Long Island.►

Measuring just 2,300 square feet, the house makes generous use of a sunlit terrace and a shaded porch

For their country home, built on the eastern end of New York's Long Island, Beverly and Dudley Morris asked architect Jonathan Foster for all the things they missed most in their New York City apartment: space, air and light. This house, with its ingenious design, offers all that and more. Sitting gently on land adjacent to one of the few potato fields left in the Hamptons, the weekend house seems a soothing world away from the city's bustle and clutter.

For six years, the Morrises had held onto a newspaper clipping about a house Foster had created for his own mother. They liked the design because it made sensitive use of the land. "We put our trust in a young architect and were rewarded," says Beverly Morris today. "An older architect with an already-thriving practice might not have devoted so much attention to one small project. Jonathan had dinners with us. He talked to our children. He became a friend."

Understanding the family's needs, Foster stretched the house's 2,300 square feet and $200,000 budget to include four bedrooms, living and dining rooms—even a library—plus all the light and air they craved. The trick? He opened all the relatively small rooms into one another and to the outdoors. There's an unbroken passage from the master bedroom, through the living room, to the dining room. "If these rooms had walls," Jonathan Foster says, "they'd seem smaller." Cleverly, Foster defined the rooms by varying the floor levels and adding a few strategically placed columns. And by giving every room on the first floor a door to the outside, he expanded the house right into the landscape.►





An outdoor room for every hour: Just outside the master bedroom a brick terrace *(above)* faces southwest to catch the late-morning sun, and on the other side of the house a porch *(opposite, above)* provides shade in the hot afternoon. Branch furniture and croquet set on the porch, Cynthia Beneduce Antiques.

Once inside, you step down between Tuscan columns *(left)* into the living room *(opposite)*. It's furnished for breezy days with chairs and a built-in sofa covered in cool cottons from Quadrille. Rugs from Elizabeth Eakins. Etching above the fireplace by Jillian Denby, Alexander F. Milliken Inc. gallery. The dining area is just a step up from the living room.





Nostalgic details—like the interior window and latticework staircase—trigger memories of country cottages

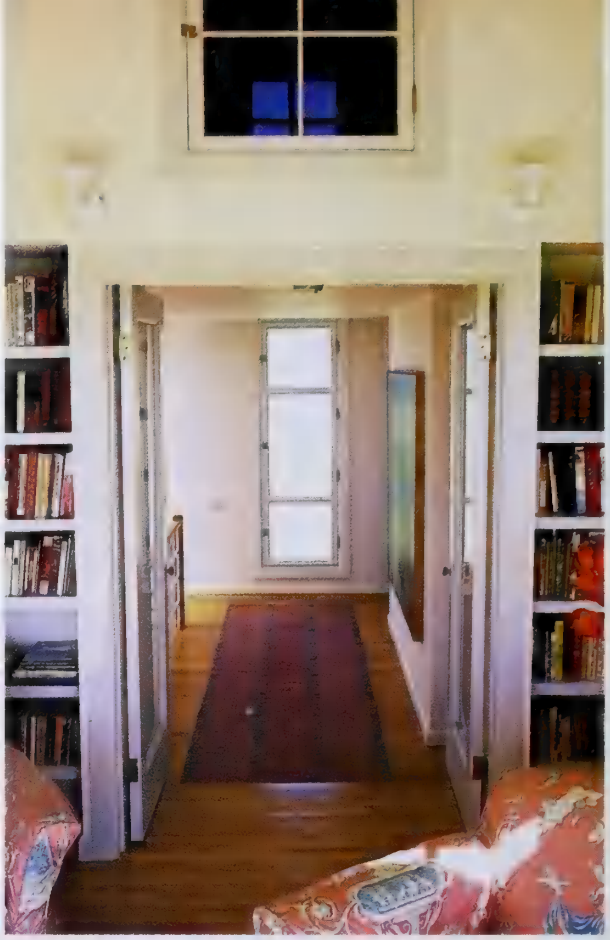
Accustomed to city living, Beverly Morris put high priority on having a real staircase. This one gives the house a great deal more than a mere passage to the second floor. Its grand proportions and central well bring light to all the rooms that radiate from the staircase. What's more, as architect Foster explains, "the great stair hall and columns enhance the sense of escaping to a different world by evoking summer homes of childhoods past." The same holds true for the grid design that borders the staircase—an updated version of lattice trim found on turn-of-the-century Shingle Style houses.

With its floor-to-ceiling window, the library *(below)* is reminiscent of cozy old window seats, the perfect place to curl up with a book or quietly contemplate the view over the rolling fields to the ocean. Tucked at the top of the stair hall, the library also has an interior window, just above the entrance and facing the window wall. The small interior window makes the room feel more spacious, almost like a house within a house. As in old Shingle Style houses, the welcoming, well-proportioned entry *(opposite)* provides a place to pause on arriving—and get a sense of the serenity within.■

—SUSAN ZEVON

Photographer LANGDON CLAY

FOR MORE DETAILS, SEE PRODUCT INFORMATION



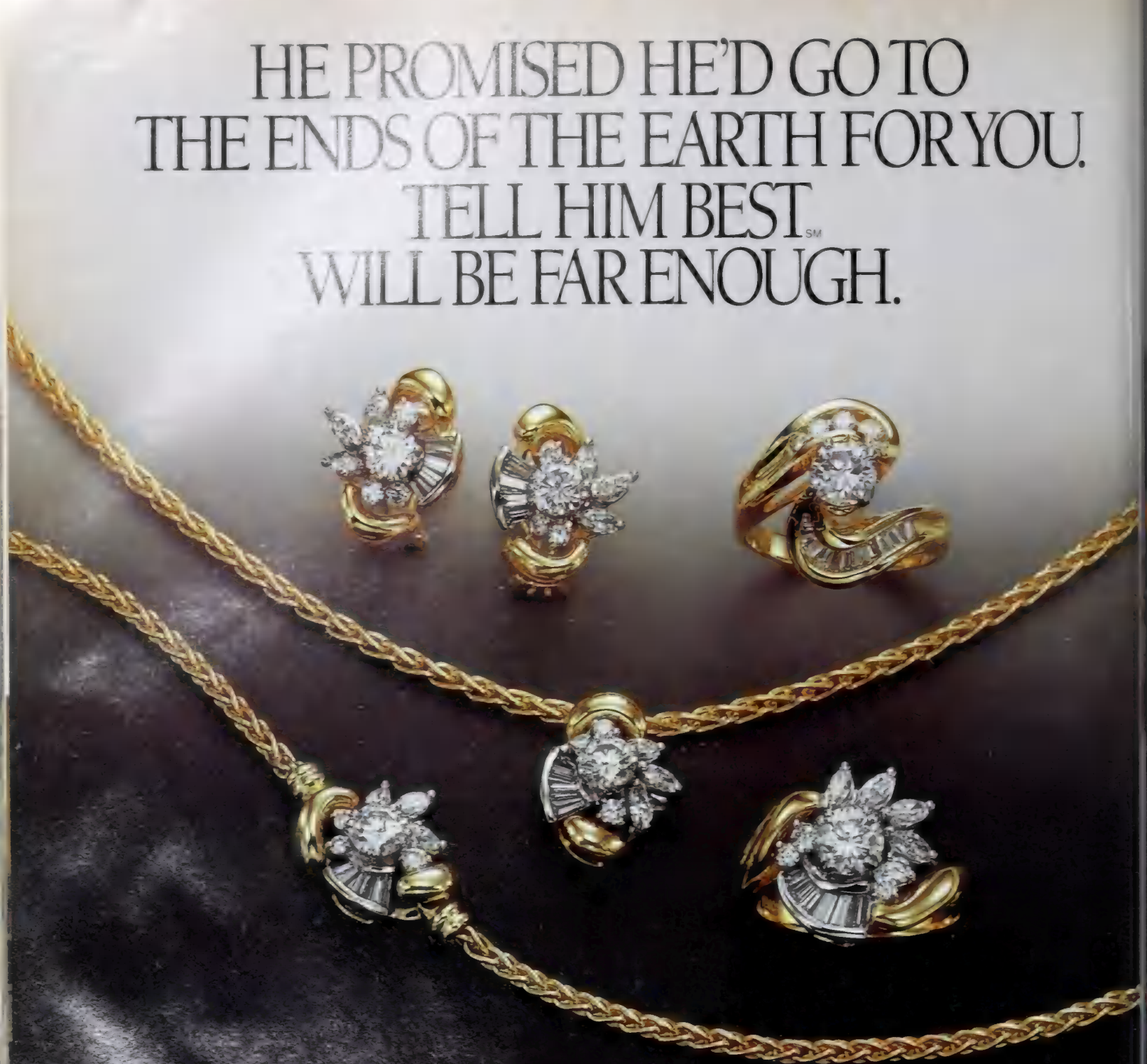


Bordering the stair hall, a geometric grid combines contemporary crispness with the nostalgia of old-fashioned checkerboards. It allows light to filter down to the entry hall and living room *(opposite)*. On the staircase landing a painting by Richard Saba from the Alexander F. Milliken Inc. gallery makes a big splash. In a small house, "paintings as well as windows provide vistas," says Beverly Morris.

From the landing, you step up to the library *(above and left)*, where a comfortable sofa slipcovered in a cotton chintz from Carleton V faces the sea view. At each end of the library a small built-in window seat seems like a miniature of the room itself. "The view is a constant reminder," says Jonathan Foster, "that one has stepped out of the bustle of urban life into a more soothing world."



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ENTERTAINING PLUS

IT'S THE LITTLE THINGS THAT COUNT. SMALL PLEASURES AND SPECIAL DETAILS ADD WARMTH AND ELEGANCE TO A CASUAL DINNER PARTY.



Three kinds of greenery give this table *(below)* a festive air. Twined around the lamp bases, artificial ivy looks quite natural and can also take the heat. Ivy, $10 for six feet, Wolfman-Gold & Good Company.



COLOR WORKS

An easy way to lend style to an informal party is to choose a simple color scheme. Here, it's white and green—napkins, buffet plates, ivy lamps with accents of green leaves. Gilded paper place mats add a welcome touch of glitz to the gentle setting. "Tablecloths can be too formal," says Peri Wolfman, "and place mats always need ironing. I like these gold doilies because you can throw them out after the party." In keeping with the easy mood, choose a flat of flowers for a centerpiece rather than a stiff, formal bouquet.



A PRO'S PIZZAZZ

Like most of us, Peri Wolfman *(above)* has little time for entertaining, but her guests never notice, because she plans the presentation as well as the food. Co-owner of Wolfman-Gold & Good Company, a tablewares shop in New York City, Wolfman relies on everything she knows about shop display and tabletop landscaping. A favorite tip: Use goblets of varied shapes, because matching stemware looks static. And what really saves time is to use your china, stemware and silver for everyday *and* for company. "When you must take everything out of storage, it becomes a terrible ordeal to entertain," says Wolfman.



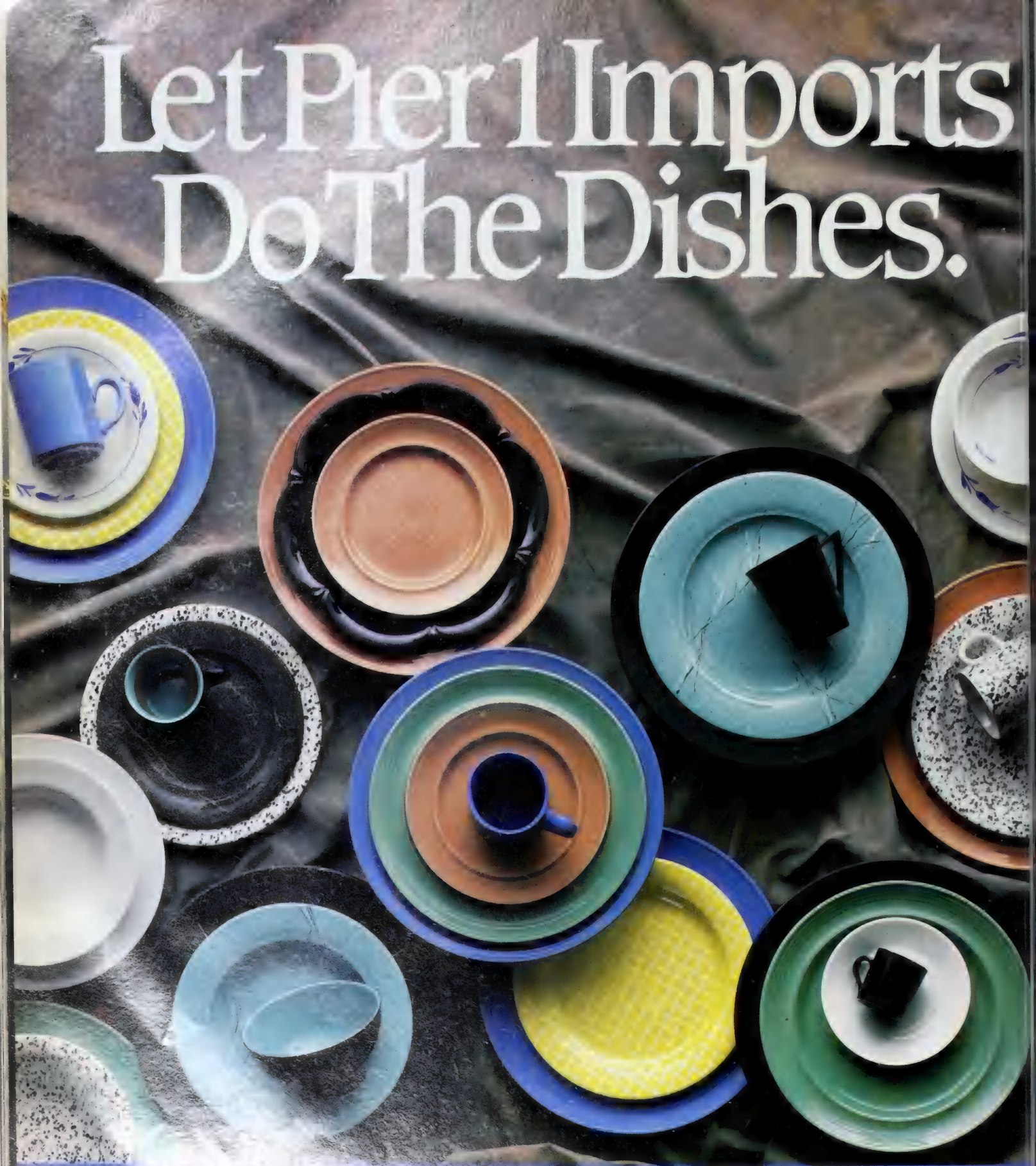
If you are pulling together a party quickly, smart planning is essential. Several days before the party, order lilies of the valley and eucalyptus leaves to decorate the buffet plates. *Left:* The tureen has its own leaf plate. Tureen, $57; doilies, $13 for 12; buffet plate, $33; all, Wolfman-Gold & Good Company.



Guests who feel pampered will never care whether you have spent days or just hours on the party. Peri Wolfman pampers her guests by giving them a pot of herbs *(left)* to take home. The herbs—which are planted in pots sponged with white paint—double as place card holders. The cards are glued to tiny garden stakes.

ALL PHOTOS: KAREN RADKAI

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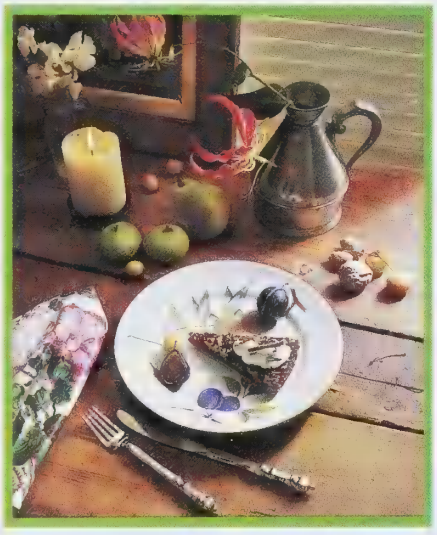
ENTERTAINING PLUS

By SARAH BELK

ORDER ANY ONE OF THESE MOUTH-WATERING DESSERTS AND, POSTHASTE, YOU'LL HAVE A SPECIAL-DELIVERY SWEET TO SERVE OR TO SEND



Good-bye sodden fruitcakes. Mail order now means freshly made, preservative-free sweets such as *(above, clockwise from left)*: almond ingot cake, raspberry tartlets, Grand Marnier cake, almond ingot cake with raspberry puree, lemon pound cake with raspberry puree, hazelnut panforte. Plates, Bernadaud Limoges. Glasses and decanter, Baccarat. Flatware, Fortunoff.



Trust us. This rich and tender chocolate lace walnut tart is better than any we've ever tasted. It's great all by itself, or topped with whipped cream and bittersweet chocolate curls. Plate, Royal Worcester. Flatware, Fortunoff.



Chocolate fans, get ready: Exceptional sweets—from cakes to candy—are but a phone call away. *On plate, foreground, clockwise from left:* Layered hazelnut-mocha "opera" cake, chocolate fruitcake (garnish with star fruit), walnut-chocolate truffles, chocolate-filled striped wafer cookies (in other flavors too). Plates, Spode. Glasses, Cristal J.G. Durand. Linens, Paper White Ltd. Flatware, Fortunoff. Candlestick, Linda Horn Antiques. Fruit bowl, Pantry & Hearth.



Overnight services have multiplied our options. Fruit tarts arrive fresh and tasty. The luscious ginger-almond pear tart left, for example, is only hours old when it reaches your table. We love it with coffee, tea or a dessert wine like Beaumes-de-Venise. China, Royal Doulton. Flatware, Fortunoff. Wineglass, Baccarat.

Photographer BRADLEY OLMAN

FOR MAIL-ORDER DETAILS, SEE PRODUCT INFORMATION

What the best-dressed potato will be wearing this year.

Birds Eye's new Scalloped Potatoes Florentine makes every other potato dish seem, well, naked.

We topped Idaho potatoes with leafy spinach and a creamy white sauce.

What did you expect with a potato this well dressed, it

BIRDS EYE INTERNATIONAL RECIPES.





RECIPE FOR A PARTY



The day *before* Thanksgiving, New York cooking couple Pamela Krausmann and Jeffrey Klomberg always indulge their closest friends (plus all the children) in a relaxed sit-down buffet. Says Pam, "It's a low-key way to visit and break bread together before the holiday pressures of shopping, travel and parties-you-can't-get-out-of begin." From Pam's handmade invitations (above—just untie the ribbon) to Jeffrey's chicken bouillabaisse, and the currant loaf and shortbread cookies *(right)* guests take home, the memorable evening offers good food, good cheer and no cranberry sauce at all.►



the plan

Apéritifs and hors d'oeuvres

Asparagus in bell pepper sauce

with zucchini madeleines

Chicken bouillabaisse

and make-your-own sandwiches

Sorbet, shortbread,

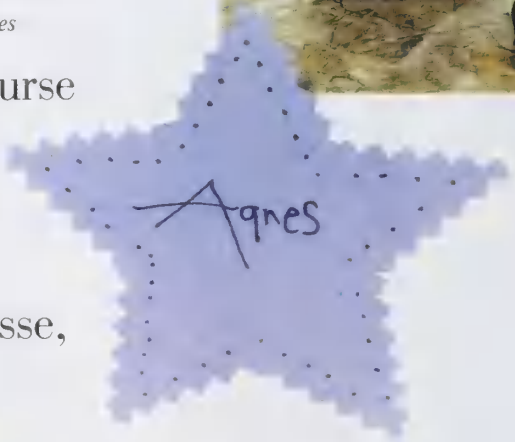
raisin-oatmeal cookies,

chocolate mousse cake and

brandied cherries



After a warm-up course of asparagus with zucchini madeleines, guests just help themselves to dressy soup and sandwiches—chicken bouillabaisse, ham with chèvre.

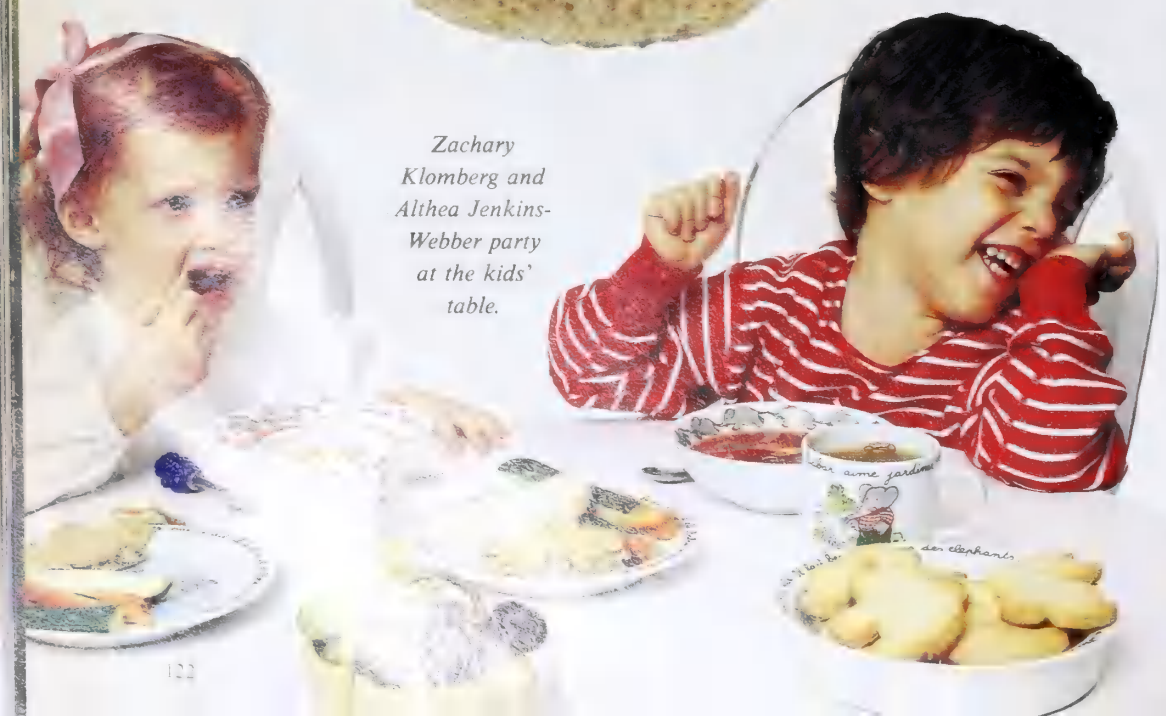


Handmade place cards make each guest a star.

Start with Champagne, iced herb tea and sherry, accompanied by puff pastry twists, brioche with herb butter, and pastry squares with orange-onion marmalade *(above)*. Need a trick for kid cooperation? Pam Krausmann offers presents *(below)*. Kids open a new one every half-hour. Napkin, Paper White Ltd. Sherry glass, Bardith. Toys, Penny Whistle.



Personalize kids' sandwiches with cream cheese.



Zachary Klomberg and Althea Jenkins-Webber party at the kids' table.



Simplify the menu for children *(left)*. Serve chicken bouillabaisse, sandwiches of peanut butter and jelly or tunafish (cut out with cookie cutters), raw zucchini and carrot sticks, fresh fruit and an animal farm of shortbread cookies. Flatware and Haviland Limoges china, E.A.T. Gifts. Dress, Paper White Ltd.





Offer a lavish sampling of indulgent desserts—from brandied fruit to chocolate mousse cake—for the evening's sweet finale. Everyone protests, but not for long.

First, serve asparagus in bell pepper sauce with zucchini madeleines *(above left)*. Then, let guests move to the buffet for Jeffrey Klomberg's chicken bouillabaisse and sandwich tempters *(below, clockwise from left)*: brie with four toppings, le brouère cheese, smoked ham, green-peppercorn mustard butter, wild-mushroom duxelles, a selection of breads including cornmeal pepper loaves. Linens, Paper White Ltd. Turkey platter and wineglass, Bardith.

A luscious finish of sorbet, raisin-oatmeal cookies, shortbread, chocolate mousse cake and brandied cherries. ■

—SARAH BELK
Photographer ALEX McLEAN

RECIPES BEGIN ON PAGE 132
FOR MORE DETAILS, SEE PRODUCT INFORMATION



EDIBLE GIFTS

Starting here, starting now: Snatch a few hours—before the real time crunch—to whip up delicious presents for everyone on your list

The most festive, frenzied season is upon us. It's a time when sugarplum dreams are too often invaded by nightmares of "to do" lists. While we can't program your sweet dreams, we have rounded up 16 of them from the best new cookbooks—just right for the busy times. Only the basil cheese spread has a limited shelf life (up to 10 refrigerated days). Why not offer it with Champagne to ring in the season? Why not have some yourself?■

—SARAH BELK

Photographer JESSE GERSTEIN



Opposite, clockwise from left: **Yeast bread with green and black peppercorns. Tamari-sesame dressing. Triple-pepper ketsup adds a fiery touch to marinades or French fries. Chardonnay-hazelnut vinaigrette and port-wine vinaigrette make salads special. Three kinds of truffles and spiced macadamias—both great with after-dinner espresso. Walnut-chocolate chip blondies. Gingerbread to serve with whipped cream, as a pound cake, fruitcake or chocolate cake. Orange peel for a new twist on an old favorite. Marbled apricot bread. Lemon-fennel pound cake. Basil cheese spread (like *torta basilica*). Chocolate-mint "tartlettes." Citrusy orange shortbread. Green platter, Philip Mueller Co. Clear bottles, sauce boat; all, Williams-Sonoma. Bottle carrier, green bottle, spongeware bowl, pie plate; all, Pantry & Hearth Antiques. Glass dessert dish, wire basket; both, Crate and Barrel. Cake stand, Crown Corning Table, Evergreen Antiques. Striped fabric, Covington Fabrics.**



WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

THAT TRICKY CHOICE FOR TURKEY, THIS SEASON'S BEST BUYS, PLUS A ROUNDUP OF SPIRITED GIFTS







GREAT GEAR

The ultimate corkscrew, a Champagne "key" and recorker, and an update of a classic wine reference—what wine lover wouldn't be delighted to receive any of these?

The company that gave you Screwpull, widely regarded as the best modern corkscrew, has now come up with the Lever-pull. It's a hand-held version of a bar-mounted opener that opens a bottle of wine in a super-slick down-and-up motion ($89.95 plus $5 shipping from The Wine Enthusiast, 800-356-VINO).

Champagne can be opened by hand, but why struggle with balky corks when a chrome-plated "key" assures a safe, speedy opening? There's also a recorker to keep in the sparkle. (Both for $19.95 plus $4.50 shipping from International Wine Accessories, 800-527-4072; in Texas, 214-349-6097.)

The New Frank Schoonmaker Encyclopedia of Wine is an update of one of the most useful wine references ever written. Revised and expanded by Alexis Bespaloff, it's a one-volume wine library (William Morrow & Company, $19.95). ■

TOAST AND SERVE

All the holiday toasts, extravagant parties, family gatherings and formal dinners that take place from Thanksgiving to New Year's make these few weeks the year's prime season for uncorking wine. And the holidays have their own special entertaining problems. Here are our tips on how to serve wine with flair this season:

• Turkey is tricky. The bird itself is mild in flavor, but the traditional Thanksgiving or Christmas side dishes are often sweet or tart. Stick with simple, fruity wines, such as slightly chilled Beaujolais Nouveau, a German Gewürztraminer or white Zinfandel.

• For buffets and holiday parties featuring a variety of foods and flavors, offer both a white wine (such as Alsace Pinot Blanc or California Chardonnay) and a red wine (such as

• L two hours is usually enough—and r temperature of a cool room (about

• Be prepa ppered decanter of tawny port, o at the ready. Once opened, these ferti They're delightful with toasted nuts or fruit.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



For a wine that stands up to game, beef or goat cheese, try velvety 1985 Les Comtes de Cahors (a George Lang selection). Hold a napkin under the neck of the bottle to catch any drips—as waiters do.

GEORGE BENNETT


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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

THANKSGIVING TURKEY IN HALF THE TIME

With pies, [illegible] and rolls to bake, [illegible]—to roast the holiday bird? The solution is the microwave. Use it to defrost *and* cook the turkey, thus freeing the conventional oven for all the other baked goods.

Defrosting is something the microwave oven does quickly—and well. To make the job even easier, we've developed a defrosting technique that thaws food in half the standard microwave time. Try it this year with your holiday bird—be it goose, duck, chicken or the traditional turkey. Our defrosting technique is designed for birds over five pounds. (For small birds, thaw on "defrost" for six minutes per pound.) Once the bird is thawed, you can cook it in the microwave oven in about half the time as a conventional oven by following the chart at right. Serve with microwave "pan" gravy and your favorite holiday side dishes.

DEFROSTING A BIRD

☐ Remove any wrapping before defrosting. If it can't be removed without tearing the skin, remove after high-power cooking.

☐ Place bird, breast side down, on a microproof roasting rack set in a rectangular dish and microcook on high power 1 minute per pound, then on medium 2 minutes per pound, then on defrost 1 minute per pound. Turn over twice during the defrosting process, after both the high and medium cooking times, finishing with breast side down. Pour off juices twice during defrosting. Discard juices.

☐ If wing or leg areas appear to be cooking, cover with foil. (Do not let foil touch sides of microwave oven.)

☐ When removed from oven, whole birds may have ice crystals inside, and at legs and wings. Place bird in cold water bath to dissolve crystals. Remove giblets. (If you're in a hurry, run hot water into cavity; remove ice and giblets.)

☐ Let bird stand 30 minutes to 1 hour at room temperature, until defrosted.

"PAN" GRAVY

3 tablespoons all-purpose flour
1/4 cup dry vermouth or water
2 cups chicken or turkey broth
Juices from cooking pan
Salt, freshly ground pepper, to taste

☐ Combine flour and vermouth in a 2-quart glass measuring cup, stirring to make a smooth paste.

☐ Stir in broth and reserved cooking juices until smooth. Microcook on high 9 to 11 minutes, or until thickened, stirring 2 to 3 times with a wire whisk to keep smooth. Season with salt and pepper. ■

COOKING A BIRD

Turkey **12 to 16 pounds, trussed (with kitchen twine) or turkey breast more than 6 pounds**	**Place, breast side down, in 3-quart rectangular dish. Brush with 1/4 cup melted butter. Microcook, uncovered, on medium-high 9 minutes per pound, turning once halfway through cooking. Let stand 15 to 20 minutes, covered with a tent of foil. (If oven has no medium-high setting, cook on high 10 minutes, then on medium 10 to 12 minutes per pound.) To crisp the skin, roast in preheated 500° F conventional oven 5 to 10 minutes.**
Cornish Hens **1 to 1-1/2 pounds each, giblets removed, trussed**	**Place, breast side down, in microproof dish. Baste with melted butter. Microcook, uncovered, on high 6 to 9 minutes per pound, turning over once. Roast in preheated 500° F conventional oven 5 minutes to crisp the skin.**
Duck or Goose **5 to 6 pounds, excess fat and giblets removed, trussed and skin pierced all over**	**Place, breast side down, on microproof roasting rack in 2-quart rectangular dish. Microcook, uncovered, on high 6 to 7 minutes per pound, turning over once halfway through cooking. Drain juices and transfer, breast side down, to a metal roasting rack in same dish. Crisp the skin in preheated 500° F conventional oven 10 minutes, turning over after 5 minutes. Let stand 10 to 15 minutes, covered with a tent of foil.**
Turkey Breast **5 to 6 pounds**	**Place, skin side down, in 2-quart microproof rectangular dish. Microcook, uncovered, on high 7 minutes per pound. Turn over. Microcook on medium 8 to 9 minutes per pound. Let stand 10 minutes, covered with a tent of foil. Crisp at the end of cooking in a preheated 500° F conventional oven 5 to 10 minutes.**

Note: *Cooking times are suitable for stuffed as well as unstuffed birds.*



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RECIPE FOR A PARTY

Continued from page 123

Author's note: Pamela Krausmann is a New York-based food consultant specializing in [illegible] product development. Her specialty foods catalog is available by mail; write Pamela Krausmann's Notebooks, 496 LaGuardia Pl. Dept. 183, New York 10012.

BRIOCHE CANAPÉS

- **H tablespoons (1 st[illegible] unsalted butter, room temperat[illegible]**
- **1 teaspoon mi[illegible] fresh parsley**
- **2 teaspoons fresh minced tarragon leaves**
- **2 teaspoon[illegible]d fresh chives**
- **1-1/2 teaspoons lemon juice**
- **1/8 teaspoon [illegible]**
- **1/8 [illegible] freshly ground pepper**
- **4 to 6 small, roll-size brioches**
- **Herb sprigs, to garnish (optional)**

☐ In a food processor blend all ingredients except brioches and herb garnish.

☐ Cut brioches crosswise into thin (1/4-inch-thick) rounds. (Brioches are baked in fluted pans, so slices will have scalloped edges.) Spread lightly with herb butter; garnish with herb sprig. Makes about 16 to 24 canapés, depending on size of brioches.

PUFF PASTRY CHEESE STRAWS

Adapted from a recipe by Jacques Pepin.

- **1 sheet (10 by 10 inches) frozen puff pastry**
- **1/3 cup grated Parmesan cheese**
- **1-1/2 teaspoons paprika**
- **1/4 teaspoon coarse (kosher) salt**
- **Pinch ground red pepper (cayenne)**
- **1 large egg, beaten with 1 tablespoon milk**

☐ Place folded sheet of puff pastry on a well-floured work surface. Let it thaw 10 to 20 minutes, until pastry can be gently unfolded without breaking. Open up pastry and dust top surface with flour. With a floured rolling pin, roll pastry lengthwise until it is 12 inches long.

☐ In a small bowl, mix Parmesan, paprika, salt and ground red pepper.

☐ Brush pastry with beaten egg and sprinkle with half the cheese mixture, pressing it lightly into the surface. Carefully turn pastry over. Brush with egg mixture and sprinkle with remaining cheese. Fold pastry in half crosswise. With a long, sharp knife, slice pastry into 16 strips, about 1/2 inch wide.

☐ Twist folded pastry strips in a spiral fashion and place on ungreased baking sheets.

☐ Bake in preheated 400° F oven 10 to 15 minutes, until browned. Cool on wire racks. Store in airtight containers 5 days or freeze up to 2 weeks. Reheat slightly before serving to crisp. Makes 16. (*Note:* For poppyseed straws, substitute 1/4 cup poppyseeds for the cheese, paprika, salt and ground red pepper. For sesame-seed straws, substitute 1/4 cup sesame seeds for the cheese, paprika, salt and ground red pepper.)

PUFF PASTRY SQUARES WITH ORANGE-ONION MARMALADE

Adapted by Mimosa Rubin, from a recipe by Alain Chapel.

- **[illegible] sheet (10 by 10) frozen puff pastry**
- **[illegible] milk**

Or:

- **3**
- **4**
- **1 ta[illegible]**
- **1 me[illegible]**
- **1 teasp[illegible]**
- **1 teaspo[illegible]**

☐ Prepare pastry [illegible] pastry on a well-floured work surface. Let thaw at room temperature 10 to 20 minutes, or until pastry can be gently unfolded without breaking. (If pastry becomes too soft at any point, place in freezer for several minutes.) Open up pastry and dust lightly with flour. With floured rolling pin, roll out lengthwise until pastry is 12 inches long.

☐ With a long, sharp, floured knife, cut pastry into 1-1/2-inch squares. Place squares on ungreased baking sheets, 1 inch apart. Brush tops with egg glaze, being careful not to let glaze drip down sides of squares (this will inhibit the dough's rising). Bake in preheated 400° F oven 10 to 15 minutes or until golden brown. Cool.

☐ Meanwhile, prepare onion marmalade: In a heavy medium saucepan heat oil over medium heat. Add onions, sprinkle with sugar. Cover and cook, stirring frequently, 30 to 40 minutes, or until onions are a deep golden brown. Remove from heat.

☐ Remove the zest of the orange (outer orange skin only) with a vegetable peeler and slice into thin julienne strips. Blanch in boiling water 1 minute; drain well.

☐ Stir orange zest and vinegars into onions. Serve warm or room temperature. Store, refrigerated, up to 1 week. Makes about 1 cup.

☐ To serve, split open each pastry square. Spread about 1 teaspoon marmalade onto each bottom; top with "lids." Makes about 50 hors d'oeuvres. (*Note:* Unfilled pastry squares may be stored in an airtight container and frozen 2 weeks. Reheat before serving to crisp.)

ASPARAGUS WITH THE FOUR SEASONS' RED PEPPER SAUCE

This sauce was created by Seppi Renggli, chef at The Four Seasons in New York City.

- **3 large thick-skinned red bell peppers, roasted, peeled, cored and seeded**
- **1/4 cup olive oil**
- **3 medium shallots, sliced**
- **1 large clove garlic, sliced**
- **1/2 fresh jalapeño pepper**
- **1/4 cup red-wine vinegar**
- **Salt, to taste**
- **18 to 24 medium stalks asparagus, tough ends trimmed, stalks peeled if desired**

☐ Puree peppers in food processor or blender and set aside.

☐ In a medium skillet heat oil over medium heat and cook shallots, garlic and jalapeño pepper about 5 minutes, stirring frequently, until soft but not brown. Add to pepper puree.

☐ Add vinegar to skillet and boil 30 seconds, while scraping brown bits stuck to bottom. Add skillet juices to mixture in food processor and puree until smooth. Season with salt.

☐ Steam asparagus just until tender.

☐ Spoon a small pool of sauce on each plate; top with 3 or 4 asparagus spears. Serve chilled or at room temperature. Serves 6.

ZUCCHINI AND PARMESAN MADELEINES

- **2 cups shredded zucchini**
- **1/4 teaspoon salt**
- **1/2 cup grated Parmesan cheese**
- **2 large eggs**
- **2 tablespoons olive oil**
- **2 tablespoons minced onion**
- **1 garlic clove, minced**
- **1/2 teaspoon freshly ground pepper**
- **1/2 cup buttermilk baking mix**

☐ In a colander set over a bowl, toss zucchini with salt. Place plastic wrap directly on top of zucchini. Top with weights (such as large cans of tomatoes). Chill 1/2 hour. Squeeze zucchini slightly to extract excess moisture.

☐ Place drained zucchini in a medium bowl. Add Parmesan, eggs, oil, onion, garlic and pepper. Stir to blend well. Add baking mix and stir until well. Spoon 4 teaspoons of the batter per madeleine into madeleine pans. Press batter down with fingers.

☐ Bake 20 to 25 minutes, until puffed and browned. Remove from pans; let cool on wire racks. Serve warm. Store in airtight containers 1 week or freeze up to 2 weeks. Makes 12.

MAKE-IT-YOURSELF SANDWICHES

SUGGESTED COMBINATIONS

- cornmeal-pepper bread, goat cheese, roasted red pepper strips, green-leaf lettuce or arugula;
- rye bread, spiced maple butter, smoked ham, Boston lettuce or radicchio;
- whole-wheat bread, smoked turkey, green peppercorn butter, sprouts or baby romaine lettuce;
- pumpernickel bread, Dijon mustard, kaleidoscope brie, red-leaf lettuce or mâche;
- French bread, herb butter, le brouère cheese, wild-mushroom duxelles, watercress.

SANDWICH TIPS

- Bread should be thinly sliced and in various shapes. This will create a more interesting visual display and having small breads—such as cornmeal-pepper bread, tiny whole-wheat loaves (bake standard whole-wheat dough in 2-1/2-by-4-inch loaf pans)—will encourage guests to try several different sandwich combinations.
- Serve butters and soft cheeses at room temperature for easy spreading.
- Choose small inner leaves for the prettiest lettuce display. Serve lettuces in a napkin-lined basket or clear glass bowl.
- Slice meats and hard cheeses thinly.

CORNMEAL-PEPPER BREAD

Standard-size 10-3/4-ounce soup cans are used as baking pans for this bread.

- **1 package active dry yeast**
- **1-1/2 teaspoons sugar**
- **1/4 cup warm (110 to 115° F) water**
- **1/2 cup milk**
- **1/3 cup unsalted butter, melted and cooled**
- **2 large eggs**
- **1-1/2 teaspoons freshly ground pepper**
- **1-1/4 teaspoons salt**
- **1 teaspoon paprika**
- **2-1/4 to 2-1/2 cups all-purpose flour**
- **1/2 cup yellow cornmeal**

☐ In a large bowl combine yeast, sugar and water. Let stand 2 minutes, until mixture is foamy. Add milk, butter, eggs, pepper, salt and paprika. Beat until blended.

☐ Add 1-1/2 cups flour and all the cornmeal. Beat 4 minutes. Beat in remaining flour to make a thick, slightly grainy batter.

☐ Cover and let rise in a warm place until doubled in bulk, about 1 to 1-1/2 hours. Stir down batter and spoon into heavily greased 10-3/4-ounce soup cans (opened only at 1 end), filling each a little less than halfway. Stand cans upright, cover each can loosely with a sheet of plastic wrap and let dough rise in warm place 1 hour, or until batter has risen within 1/2 inch of tops of cans. Place cans 1 inch apart on a baking sheet. Remove plastic wrap.

☐ Bake in preheated 375° F oven 25 to 35 minutes, or until tops are golden brown and have risen above the level of the cans, and a wooden skewer inserted in the center comes out clean. Run a thin spatula or knife around the inside edges of each can to loosen breads and cool on racks. Slice into rounds when cooled. Freeze up to 1 month. Makes 4 to 5 small loaves.

SPICED MAPLE BUTTER

- **[illegible] tablespoons (1 stick) unsalted butter, softened**
- **2 tablespoons maple syrup**
- **1/4 teaspoon ground cinnamon**
- **1 large pinch ground cloves**

(Continued on page 134)


Just Tap'n Cook.
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RECIPE FOR A PARTY

Continued from page 132

☐ In a medium bowl mix all ingredients until well blended. Makes 1/2 cup.

MUSTARD AND GREEN-PEPPERCORN BUTTER

- 8 tablespoons (1 stick) unsalted butter, room temperature
- 1 tablespoon whole-grain mustard
- 1-1/2 teaspoons [illegible] packed green peppercorns, drained
- 1 teaspoon green-peppercorn brine

☐ In a medium bowl mix all ingredients until well blended. Makes 1/2 cup.

WILD-MUSHROOM DUXELLES

- 4 tablespoons unsalted butter
- 1/2 cup minced shallots
- 8 ounces (about 3 cups) domestic white mushrooms, finely chopped
- 8 ounces shiitake mushrooms (or other wild mushrooms), stemmed and finely chopped
- 4 ounces (about 2 cups) oyster mushrooms, finely chopped
- 2 teaspoons fresh thyme leaves (or 1/4 teaspoon dried thyme)
- 1/4 teaspoon salt
- 1/4 teaspoon freshly ground pepper

☐ In a heavy medium skillet heat butter over medium heat. Add shallots and cook 3 to 4 minutes, or until tender. Stir in mushrooms; reduce heat to medium-low and cook 10 to 12 minutes, stirring occasionally, until mushrooms are tender and slightly brown and liquid has evaporated. Season with thyme, salt and pepper. Serve warm or room temperature. Store, refrigerated, up to 4 days. Makes 2-1/2 cups.

KALEIDOSCOPE BRIE

- 1/
- 1/2
- 1/2
- 1/3 cup

☐ While brie [illegible] to remove the [illegible] brie into quarters [illegible]

[illegible] peppercorns, pistachios, raisins or parsley. Let cheese come to room temperature before serving. Serves about 16.

RAISIN-OATMEAL COOKIES

- 1-1/2 cups all-purpose flour
- 1 teaspoon baking soda
- 1 teaspoon ground cinnamon
- 16 tablespoons (2 sticks) unsalted butter, room temperature
- 1 cup sugar
- 1/2 cup packed dark brown sugar
- 1 large egg, room temperature
- 1 teaspoon vanilla extract
- 1-1/2 cups uncooked old-fashioned oats
- 1 cup raisins

☐ In a bowl sift together flour, baking soda and cinnamon.

☐ In a large bowl beat butter until creamy. Beat in sugars. Beat in egg and vanilla.

☐ Add dry ingredients to butter-sugar mixture and stir until just combined. Stir in oats and raisins. Cover and chill 1 hour.

☐ Drop by teaspoonfuls 2 inches apart onto greased baking sheets.

☐ Bake in preheated 350° F oven 9 to 12 minutes, or until golden brown. Cool completely on wire racks. (Cookies may sink slightly as they cool.) Store in an airtight container 2 weeks or freeze up to 1 month. Makes 6 dozen small cookies.



JEFFREY'S CHICKEN BOUILLABAISSE

- 1 cup finely sliced leeks
- 1 cup finely sliced yellow onions
- 1/3 cup olive oil
- 3 large cloves garlic, minced
- 8 plum tomatoes, peeled, seeded and chopped
- 8 parsley sprigs
- 1 bay leaf
- 1/2 teaspoon dried thyme
- 3/4 teaspoon dried basil
- 6 fennel seeds
- 1 3-inch strip orange peel
- 6 cups chicken broth, preferably homemade
- 1 large pinch saffron threads
- Salt, freshly ground pepper, to taste
- 1-1/2 pounds boneless, skinless chicken breasts

☐ In a large, heavy saucepan over medium heat, combine leeks, onions and oil and cook 5 to 6 minutes, until tender but not browned. Add garlic and tomatoes and cook 3 to 4 minutes.

☐ Place parsley, bay leaf, thyme, basil, fennel seeds and orange peel on a large square of washed cheesecloth. Tie in a bundle with kitchen twine. Add to saucepan, along with broth and saffron. Bring to a boil; lower heat so mixture simmers. Add chicken and simmer, partially covered, 30 minutes or until chicken is cooked through.

☐ Remove chicken. Cut into bite-size pieces; return to pot.

☐ Return soup to a rapid simmer and cook, uncovered, 3 minutes to heat through. Adjust seasonings; serve immediately. Serves 6.■

EDIBLE GIFTS

Continued from page 125

DOUBLE-PEPPERCORN BREAD

- 2 packages active dry yeast
- 1 tablespoon honey



beginning and ending with flour.

☐ Pour into heavily greased 12-cup bundt pan. Bake in center of preheated 350° F 1 hour, or until a toothpick comes out clean. Cool 10 minutes. Remove from pan. Cool 20 minutes.

☐ Make glaze: In double boiler over hot water, melt chocolate and butter. Remove from heat; stir in corn syrup and 1 teaspoon water. Pour glaze over cake. Serves 12 to 14. (*Note:* Cake may be stored at room temperature several days. Or freeze, uncovered, until glaze is solid, then wrap and freeze up to 1 month. Defrost, uncovered, at room temperature.)

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SAUTERNES FRUITCAKE

1/2 cup golden raisins
1/4 cup dark raisins
1/4 cup dried currants
3/4 cup dried apricots
1/2 cup dried pears
1/4 cup dried figs
1 cup Sauternes
1 cup sugar
8 tablespoons (1 stick) unsalted butter
1/2 teaspoon salt
1 teaspoon ground cinnamon
1/4 teaspoon ground cloves
3/4 cup walnuts, toasted and chopped
1/4 teaspoon ground clove
3/4 cup pine nuts, toasted
2 teaspoons baking soda
2 cups cake flour

☐ In a medium saucepan place first 6 ingredients, cover with water and bring to a boil. Reduce heat and simmer 5 minutes, or until fruit is softened. Drain well, cool and chop coarsely.

☐ In a separate saucepan, combine 1 cup water, Sauternes, sugar, butter, salt, cinnamon and cloves. Bring to a boil, reduce heat and simmer 5 minutes. Pour into a bowl, cool.

☐ Stir baking soda into cooled Sauternes mixture and mix well. Mix in flour. Stir in nuts and dried fruits. Pour into a buttered and floured 9-inch round cake pan and bake in preheated 325° F oven 45 to 55 minutes, or until set. Cool and store, covered, at cool room temperature up to 1 week, in refrigerator 2 weeks, or freeze up to 1 month. Serve with Sauternes.

From the book *Chez Panisse Cooking: New Tastes and Techniques*, by Paul Bertolli with Alice Waters. Copyright © 1988 by Alice Waters and Paul Bertolli. Reprinted by permission of Random House, Inc.

CANDIED FRUIT PEELS

2 limes
1 grapefruit
2 tangerines
3-1/2 cups sugar
2 ounces bittersweet chocolate, melted
2 ounces white chocolate, melted

☐ Using a vegetable peeler, cut long strips of zest (do not include the white pith) from each fruit. Place strips in a saucepan and cover with 3 cups cold water. Bring water to boil; boil 15 seconds. Drain peels and refresh under cold water.

☐ In separate saucepans, combine each type of peel with 1/2 cup sugar and 3/4 cup water. Boil lime and tangerine peels 6 minutes and grapefruit peel 10 minutes.

☐ Remove peels from syrup. Place in a bowl with remaining 2 cups sugar. Press sugar into peels. Set aside on a plate 30 minutes. (Can be refrigerated up to 1 month at this point.)

☐ Dip each peel into either dark or white chocolate. Place on a waxed paper-lined baking sheet and chill. Makes about 3 dozen.

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MARBLED APRICOT BREAD

Bread:

1 cup dried apricots, cut into thins trips
1/2 cup golden raisins
4 tablespoons butter, room temperature
1/2 cup sugar
1/2 cup packed light brown sugar
1 large egg, room temperature
2 cups all-purpose flour
2 teaspoons baking powder
1/2 teaspoon baking soda
1/2 teaspoon salt
3/4 cup orange juice
1/2 cup chopped walnuts

Filling:

8 ounces cream cheese, room temperature
1/3 cup sugar
1 large egg, room temperature
1 tablespoon grated orange zest

☐ Make bread: In small bowl combine apricots and raisins. Add boiling water to cover. Let stand 30 minutes; drain.

☐ In bowl beat butter and sugars until creamy. Beat in egg.

☐ In a bowl sift flour, baking powder, baking soda and salt together. Add flour mixture alternately with orange juice to butter mixture. Stir in apricots, raisins and walnuts.

☐ Prepare filling: Place all the ingredients in a food processor and process until smooth.

☐ Pour 2/3 of batter into greased and floured 9-by-5-inch loaf pan. Top with filling, then batter. Insert a knife, swirl to marbelize.

☐ Bake in preheated 350° F oven until golden, 55 to 60 minutes. Cool 10 minutes, then turn out onto wire rack. Refrigerate 1 week or freeze up to 2 months. Makes 1 loaf.

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(Continued on page 138)



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EDIBLE GIFTS

Continued from page 137

LEMON-FENNEL POUND CAKE

Cake:

- **8 tablespoons butter, unsalted butter, room temperature**
- **1-1/2 cups sugar**
- **Pinch salt**
- **5 large eggs**
- **2 cups all-purpose flour**
- **2 tablespoons fennel seed, toasted and crushed**
- **1 tablespoon grated lemon zest**
- **1 teaspoon vanilla extract**
- **2 tablespoons fresh lemon juice**

Glaze

- **1/3 cup lemon juice**
- **1/2 cup sugar**
- **3 tablespoons candied julienned lemon zest**

☐ Make cake: In a large bowl cream butter, sugar and salt together. Add eggs, 1 at a time, beating well after each addition. Stir in flour, fennel seed and zest. Add vanilla and lemon juice and blend well. Pour batter into 3 greased and floured and waxed paper-lined 5-3/4-by-3-by-2-1/8-inch loaf pans and bake in preheated 325° F oven 30 to 40 minutes or until tester comes out clean. Cool 10 minutes.

☐ Make glaze: In a small saucepan over low heat combine lemon juice, sugar and zest and stir until sugar dissolves.

☐ Pierce loaves all over with a skewer and spoon glaze over loaves. Cool in the pan.

☐ To serve, run a sharp knife around the edges of the cake to loosen it from the sides of the pan. Garnish with lemon peel. Wrap and refrigerate up to 1 week or freeze up to 1 month.

Adapted from the book *Season to Taste*, by Jeannette Ferrary and Louise Fiszer. Copyright © 1988 by Jeannette Ferrary and Louise Fiszer. Reprinted by permission of Simon and Schuster

BASIL CHEESE SPREAD

- **1/2 pound cream cheese, room temperature**
- **1/2 pound mild goat cheese, room temperature**
- **1 pound (4 sticks) butter, room temperature**
- **1 cup pesto**
- **Basil sprigs**
- **1/4 cup toasted pine nuts**

☐ In a food processor, blend cream cheese, goat cheese and butter.

☐ Line 1-quart soufflé dish with damp cheesecloth, allowing it to hang over the sides. Spread about 1/4 of the cheese mixture in the soufflé dish, followed by 1/3 of the pesto. Repeat with remaining cheese and pesto, ending with cheese. Fold ends of cheesecloth over top and smooth with fingers. Chill 3 hours, or until firm.

☐ Unfold cheesecloth, unmold, and remove cheesecloth. Press pine nuts around sides and garnish with basil leaves. Serves 12 to 16. Refrigerated, cheese keeps 7 to 10 days.

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CHOCOLATE-MINT "TARTLETTES"

- **9 ounces semisweet chocolate**
- **32 small, fresh mint leaves**
- **16 dried apricots, finely chopped**
- **16 dried, pitted dates, finely chopped**
- **16 dried figs, finely chopped**
- **1 cup walnuts, finely chopped**
- **3 tablespoons crème de menthe**

☐ Make cups: Place chocolate and 16 mint leaves in double boiler over hot water. Stir until melted. Remove from heat, discard mint.

☐ Stack 2 tiny paper candy cups together. With a small brush, paint inside bottom and sides of each cup. Repeat until all the chocolate has been used. Set cups on baking pan and chill until hard, about 1 hour. Use right away or wrap and chill up to 3 weeks.

☐ Make filling: Finely chop remaining mint leaves and combine with dried fruits and walnuts. Stir in crème de menthe. Peel paper from chocolate cups and discard. Fill each chocolate cup with mint-fruit mixture. Makes about 30 to 35 small."tartlettes".

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ORANGE SHORTBREAD

- **2 cups (4 sticks) unsalted butter, room temperature**
- **1-1/2 cups packed light brown sugar**
- **4 cups all-purpose flour**
- **Pinch salt**
- **Grated zest of 2 oranges**

☐ In a bowl cream butter and brown sugar until light and fluffy. Beat in flour and salt. Stir in zest. Wrap and chill 2 hours.

☐ Press into 2 unbuttered 9-inch pans. Score each into 8 equal wedges with a knife and prick in several places with a fork. Bake in preheated 350° oven 25 to 30 minutes or until golden. Makes 16 wedges.)■

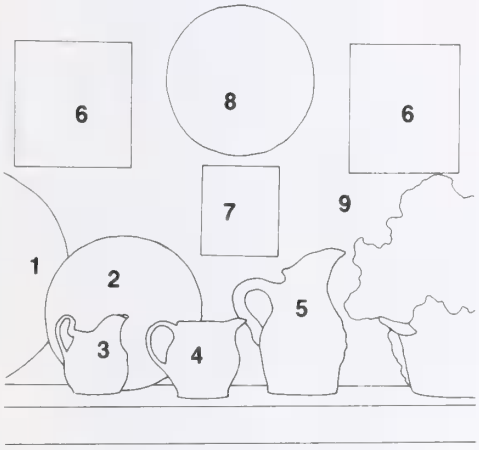
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BEST OF MARKET, pages 24 and 25
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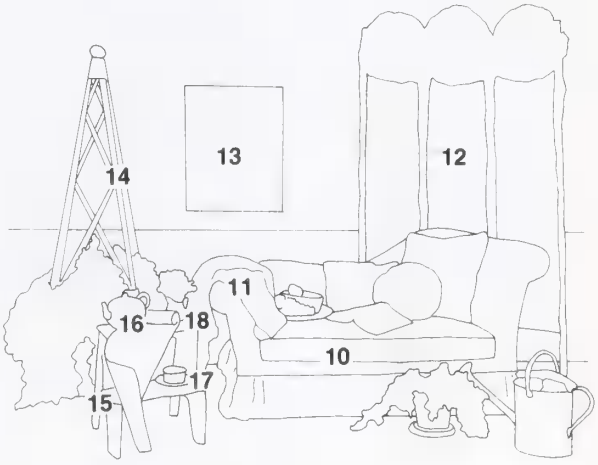


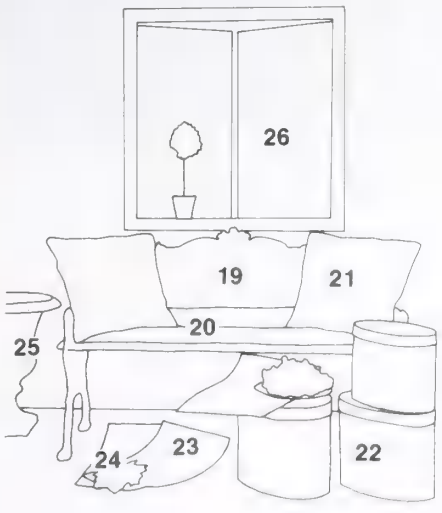
Page 24
(left)

1. *Dinner plate, Thaxton & Co.* *$91.00*
2. *Salad plate, Barneys New York* *20.00*
3. *Creamer, Waterford Wedgwood USA* *36.50*
4. *Yellow pitcher, Barneys New York* *30.00*
5. *Vine-handled pitcher, Sweet Nellie* *56.00*
* 6. *Large engravings, Sweet Nellie (each)* *145.00*
* 7. *Small engraving, Sweet Nellie* *95.00*
8. *Dessert plate, Mottahedeh (for four)* *70.00*
9. *Tracery wallpaper, Laura Ashley (per roll)* *25.00*

Page 24
(right)

10. *Love seat, Lee Industries* *$1,018.00*
Covered in English Ivy fabric, Waverly (per yard) *40.00*
11. *Mohair throw, Barneys New York* *75.00*
*12. *Screen, Winston & Company* *1,600.00*
13. *Engraving, Ariel Press* *430.00*
14. *Planter with obelisk, The Clapper Company* *315.00*
*15. *Bed steps, Main Street Cellar* *195.00*
16. *Teapot, Vietri, Inc* *65.00*
17. *Cup and saucer, Vietri, Inc.* *25.00*
18. *Creamer, Waterford Wedgood USA* *39.00*





Page 25
(left)

19. *Bench, Linda Horn Antiques* *$2,300.00*
20. *Seat fabric, P. Kaufmann, Inc. (per yard)* *22.00*
21. *Pillow fabric, P. Kaufmann, Inc. (per yard)* *19.95*
22. *Bandboxes, Sweet Nellie (each)* *75.00*
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24. *Bronze sundial, Florentine Craftsmen* *100.00*
*25. *Urn, Limited Editions* *750.00*
*26. *Windows, Great American Salvage Co. (each)* . *250.00*

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(Continued on page 141)





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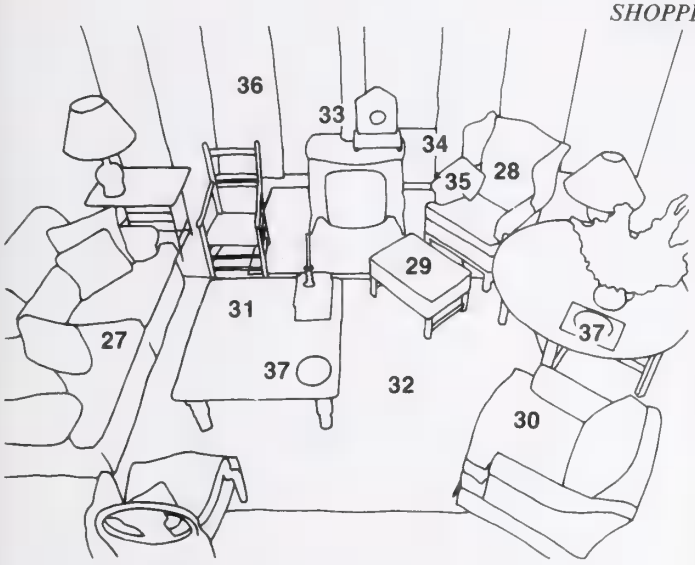
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Continued from page 139

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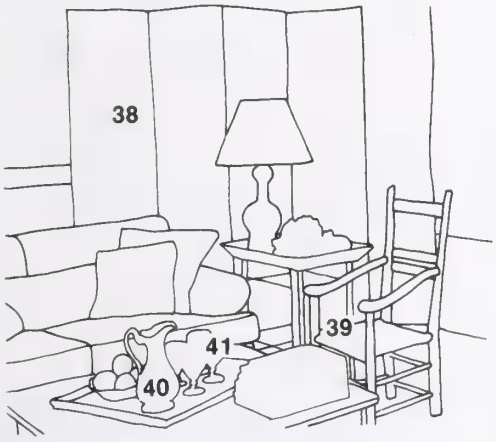
RUSTIC MOVES UPSCALE: Nelson Ferlita, designer, pages 88 to 93

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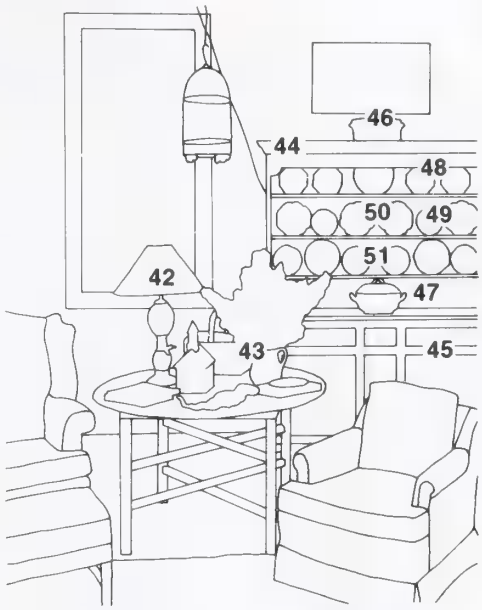
Living room, pages 88 and 89
(left)

27. *Love seat, Ethan Allen* $1,720.50
28. *Wing chair, Ethan Allen* 892.50
29. *Ottoman, Ethan Allen* 300.00
30. *Upholstered rocking chair, Ethan Allen* 679.50
31. *Cocktail table, Ethan Allen* 650.00
32. *Rug, Kamdin Designs* 2,500.00
*33. *Tramp-art clock, Limited Editions* 900.00
*34. *Pear print, Kentshire Galleries (for five)* 3,500.00
*35. *Quilt, Kelter-Malcé Antiques* 2,900.00
36. *Eyelet, Ethan Allen (per yard)* 17.00
37. *Majolica plates, Bergdorf Goodman (each)* 35.00



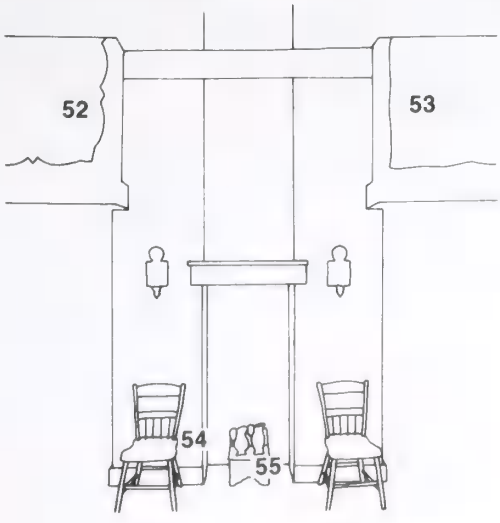
Living room detail, pages 90 and 91
(above)

*38. *Screen, Betty Jane Bart Antiques* $4,800.00
*39. *Painted chair, R. Kazarian Antiques* 750.00
*40. *Marbelized pitcher, Kentshire Galleries* 900.00
*41. *Goblets, Kentshire Galleries (for 32)* 3,600.00



Living room detail, page 91
(above)

*42. *Seltzer-bottle lamp, Pierre Deux Antiques* $950.00
43. *Blue pitcher, Hall China* 30.00
44. *Hutch top, Ethan Allen* 1,250.00
45. *Buffet, Ethan Allen* 1,400.00
46. *Footbath, Wolfman-Gold & Good Company* 225.00
47. *Tureen, Wolfman-Gold & Good Company* 150.00
48. *Lavender plates, Hartstone (each)* 10.00
49. *Yellow salad plates, The Haldon Group (for four)* 100.00
50. *Green-rim plates, Bergdorf Goodman (each)* ... 35.00
51. *Fruit plates, Barneys New York (for eight)* 125.00



Doorway, page 92
(left)

*52. *Quilt, Thos. K. Woodard* $950.00
*53. *Quilt, Thos. K. Woodard* 650.00
*54. *Chairs, Cynthia Beneduce Antiques (for six)* ... 2,650.00
55. *Pitchers, Metropolitan Museum of Art (per pair)* 59.50

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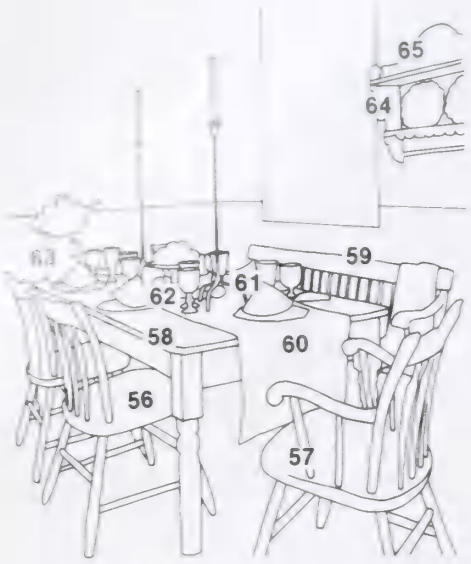
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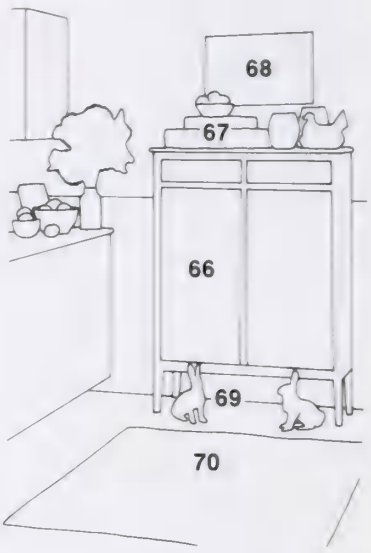
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RUSTIC MOVES UPSCALE, continued
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Dining room, page 93 (above)

56.	*Side chair, Ethan Allen*	*$300.00*
57.	*Armchair, Ethan Allen*	*380.00*
58.	*Table, Ethan Allen*	*950.00*
*59.	*Settee, R. Kazarian Antiques*	*550.00*
60.	*Table runner, Zona*	*78.00*
61.	*Biot glasses, Pierre Deux (each)*	*30.00*
*62.	*Opaline glasses, Kentshire Galleries (for 12)*	*750.00*
63.	*Biot pitcher, Pierre Deux*	*75.00*
64.	*Shelf, Zona*	*175.00*
65.	*Tug boat, Zona*	*49.00*



Kitchen, page 93 (above)

66.	*Pie safe, Ethan Allen*	*$830.00*
67.	*Baskets, Zona*	*90.00, 170.00*
*68.	*Painting on wood, Cynthia Beneduce Antiques*	*250.00*
*69.	*Rabbits, Cynthia Beneduce Antiques (per pair)*	*475.00*
70.	*Floorcloth, Hands All Around*	*250.00*

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All prices are approximate.

BEST OF MARKET

●*Page 24—Top:* **Hand-painted porcelain grapevine dinner plate**—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Patrick Frey Design Porcelaine de Limoges salad plate,** #13701 09363, white ground with grapes; **yellow pitcher with grape and cherub motif**—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **White creamer,** #00/09477/6051 CCC Sh—Waterford Wedgwood USA (R), PO Box 1454, Wall, NJ 07719. **White ceramic pitcher with vine handle, large grape engravings, small grape engraving**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Grapevine Monteith pitcher,** #S5242—Mottahedeh, 225 Fifth Ave., New York 10010. **Green mantel**—Anthony Cava, 236 W. 27 St., New York 10001. **Tracery vinyl wallcovering,** 11 yards per roll—Laura Ashley (R), 714 Madison Ave., New York 10021. **Bird and Fruit plates,** set of 4, #S5350, $70—Mottahedeh (R), 225 Fifth Ave., New York 10010. *Bottom:* **Love seat,** #7900 RF—Lee Industries (R), PO Box 26, Newton, NC 28658. **English Ivy, #655332, fabric on love seat,** 100-percent cotton, crystal; **Starlight chintz, #302799, trim on pillows,** 100-percent cotton, willow, $12.50 per yard—Waverly

(Continued on page 145)

PRODUCT INFORMATION

Continued from page 142

(M), 79 Madison Ave., New York 10016. **Mint-green throw**—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Grape planter with saucer; English watering can,** #128918-25, painted and stenciled by Anthony Cava; **goatskin garden gloves,** #74807, $11.50—Williams-Sonoma Inc. (MO), Gardener's Eden Catalogue, PO Box 7307, San Francisco, CA 94120-7307. **Grapevine screen**—Winston & Company (R), 97A Seventh Ave., Brooklyn, New York 11215. **Grape print,** #E13001—Ariel Press (R), PO Box 2462, Highpoint, NC 27261. **Obelisk,** #CG 110; **planter,** #CG 100—The Clapper Company (R), 1121 Washington St., West Newton, MA 02165. **Bed steps,** c. 1900—Main Street Cellar (R), 120 Main St., New Canaan, CT 06840. **Campagna teapot,** #1013; **cup and saucer,** 1002—Vietri, Inc. (R), PO Box 460, Hillsborough, NC 27278. **Blue and white ivy creamer,** #00/10479/6057 Lavcc SH—Waterford Wedgwood USA (R), PO Box 1454, Wall, NJ 07719. **Ivy and Teal wallpaper,** #W2242; **lilac on teal border,** #W2255—Stroheim & Romann, Inc. (T), 31-11 Thomson Ave., Long Island City, NY 11101. **Fruit Madhatter hat,** #33189, $350—Anne Moore (R), 200 E. 61 St., New York 10021. **Terra-cotta pot,** #707P, $25—Bentson West, 217 Second St., San Francisco, CA 94105.

●*Page 25:* **Vine love seat,** #T152—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021. **Cornucopia fabric on pillows,** 90-percent cotton/10-percent flax, blueberry; **Park Avenue stripe fabric on bench and pillow,** 100-percent cotton, cadet, both fabrics 54 inches wide—P. Kaufmann, Inc. (M), 261 Fifth Ave., New York 10016. **Grapevine bandboxes, topiary of dried ivy and roses**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Bronze sundial,** #1965, 8 by 7-3/4 inches—Florentine Craftsmen (R), 46-24 28 St., Long Island City, NY 11101. **Grape prints:** green #13007; red, #13009; purple, #13008; all, 13 by 20 inches—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Patrick Frey Design Porcelaine de Limoges dinner plate,** #13701 09355—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Fluted urn**—Limited Editions (T), 253 E. 72 St., New York 10021. **Diamond farmhouse mullioned windows**—Great American Salvage Co. (R), 34 Cooper Sq., New York 10003. **Painted wall**—Anthony Cava, 236 W. 27 St., New York 10001.

STYLE BEAT

●*Page 32—Home on the Grange:* **Louis Philippe console table,** #FD010, solid cherry with green wash; **Valet de Nuite,** #FD060, Grange (M,R), 831 Madison Ave., New York 10021; 800-445-5195. *Salt Boxes:* **Salt and pepper shakers** in anodized aluminum—Elika (M), 1108C W. Washington, Venice, CA 90291.

●*Page 34—Tree Houses:* Ster Dubberly, 900 Northwood Circle, Nacogdoches, TX 75961. *Noel Cuisine:* Norwich Inn & Spa, Route 32, Norwich, CT 06360.

GARDEN GUIDE

●*Page 40—Top:* **Cypress desk table,** $1,050; **wooden bowl with pink edge,** $8.50; **wooden garden fork,** $10.50—Zona (R), 97 Greene St., New York 10012. **Hemmingway Watering Can,** #823, $40; plus shipping, $4.25—Spiegel (MO), 1040 W. 35 St., Chicago, IL 60609-1494; 800-345-4500, The Natural Gardening Co. (R,MO), 217 San Anselmo Ave., San Anselmo, CA 94960 415-456-5060. **Partial Shade Garden,** #G47381, $14.95; **Pink Crescent Garden,** #G47928, $5.95; **Blue Crescent Garden,** #G47332, $5.95; **Garden Of Annual Everlastings,** #G47944, $10.95.—W. Atlee Burpee Co., 300 Park Ave., Warminster, PA 18974. **White-painted wooden planter boxes:** #N77 153 4010, $17.45; #N77 153 4011, $14.95—Spiegel (MO), 1040 W. 35 St., Chicago, IL 60609-1494; toll-free: 800-345-4500. **Push mower,** #4821, 5-blade mower, $109.50; #4822, 7-blade mower, $119.50; **canvas grass catcher,** #4823, $19.95—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941. **Easy clip mower,** #13-260, $124.95; **grass catcher,** #13-262, $29.95—Gardener's Supply (MO), 128 Intervale Rd., Burlington, VT 05401; 802-863-1700. **Pop-up Flowers,** #G99002, $10. To locate nearest store call 800-444-SEED; to place an order, call 800-327-3049. For membership in a botanical garden or arboretum, call: American Horticultural Society: River Farm, 703-768-5700 (Mount Vernon, Va.); The Arboretum at Flagstaff, 602-774-1441 (Arizona); Atlanta Botanical Garden, 404-876-5858 (Georgia); W. J. Beal Botanical Garden and MSU Campus, 517-355-9582, (East Lansing, Mich.); Biltmore House and Gardens, 704-255-1776 (Asheville, N.C.); Birmingham Botanical Garden, 205-879-1227 (Alabama); Blithewold Gardens and Arboretum, 401-253-2707 (Bristol, R.I.); Brooklyn Botanic Garden, 718-622-4433 (New York); Brookside Gardens, 301-949-8230 (Wheaton, Md.); Chicago Botanic Garden, 312-835-5440 (Illinois); Crystal Springs Rhododendron Garden, 503-771-8386, (Portland, Oreg.); Denver Botanic Gardens, 303-331-4010 (Colorado); Dumbarton Oaks, 202-338-8278 (District of Columbia); Fairchild Tropical Garden, 305-667-1651, (Miami, Fla.): Huntington Botanical Gardens, 818-405-2100 (San Marino, Calif.); Middleton Place, 803-556-6020 (Charleston, S.C); Minnesota Landscape Arboretum and Horticultural Research Center, 612-443-2460 (Chanhassen, Minn.); Missouri Botanical Garden, 314-577-5100 (St. Louis, Mo.); Mitchell Park Horticultural Conservatory, 414-649-9800 (Milwaukee, Wis.); Morris Arboretum of the University of Pennsylvania, 215-247-5777 (Philadelphia, Pa.); Mt. Airy Arboretum, 513-541-8176 (Cincinnati, Ohio); The New York Botanical Garden, 212-220-8700 (Bronx, N.Y.); Norfolk Botanical Gardens, 804-853-6972 (Norfolk, Va.); Strybing Arboretum and Botanical Gardens, 415-558-3622 (San Francisco, Calif.); Tennessee Botanical Gardens and Fine Art Center at Cheekwood, 615-352-5310 (Nashville, Tenn.); United States National Arboretum, 202-472-9279 (D.C.); University of California Botanical Garden, 415-624-3343 (Berkeley); Waimea Arboretum and Botanical Garden, 808-638-8655 (Haleiwa, Hawaii).

(Continued on page 146)



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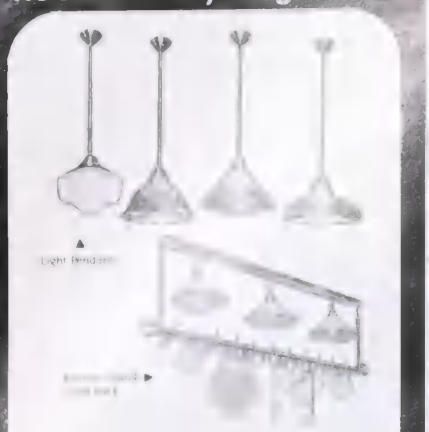
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PRODUCT INFORMATION

Continued from page 145

NEW FRONTIER

Designer: William Diamond Design, 270 Lafayette St., New York 10012.

●*Pages 75-79:* **Snowshoes by fireplace**—Aspen Sports (R), 408 E. Cooper St., Aspen, CO 81611. **Large pottery jug holding sunflowers, glass and silver decanters on coffee table, all hardcover books**—The Ranch (R), 601 E. Hopkins, Aspen, CO 81611. **Host Chair, #608, in dining room,** handmade hickory reproduction—Hickory Furniture Works, Shelbyville, IN 46176. **Baskets**—Aspen Hardware and Supply (R), 204 S. Mill, Aspen, CO 81611; 303-925-3411.

COUNTRY COURAGE

●*Pages 80 and 81:* **Bennington, #80060, wallpaper,** 27 inches wide, blue; **Le Grand Bouquet de Flandres slipcover fabric,** #200051F, 100-percent cotton chintz; **Kenya, #501.01, fabric on French chair,** 100-percent cotton, peach; **Melanie moiré print, #14003F, on sofa pillows,** 48 inches wide; **Borghese Stripe, #1060.02, on ottoman,** 100-percent cotton, 54 inches wide; **Kenya, #508.02, fabric on chair; Eugenie, #170012F, table-skirt fabric,** 54 inches wide.

●*Page 83:* **Melanie, #14005F, moiré print fabric on pillows,** light green; **Corsair, #561.02, bolster fabric,** 73-percent cotton/27-percent Bemberg; **Beatrice, #160030F, curtain fabric,** 100-percent cotton, 48 inches wide, 13-inch repeat, pink/green; **Villa D'Este, #1070.02, fabric on chair,** 75-percent cotton/25-percent silk, 54 inches wide, 21-inch repeat, navy.

●*Pages 84 and 85:* **Agatha, #190064, wallpaper** *(top left),* 27 inches wide, gray; **Katmandu, #150071F, paisley fabric on chair,** 100-percent cotton, 51 inches wide, 13-inch repeat, red; **Cortina Stripe, #1149.02, fabric on sofa pillow,** 55-percent cotton, 45-percent viscose, peach/blue; **Seto fabric on sofa.**

●*Page 87:* **Empire Stripe, #817.02, fabric on gilt chairs,** 77-percent cotton, 23-percent viscose, 52 inches wide, green/cream; **Ragtime, #130032, wallpaper,** 27 inches wide, 2-inch repeat; **Melanie, #14004F, moiré print on daybed,** 48 inches wide, 25-inch repeat, melon; **Chatham Rose, #170020F, balloon-shade fabric,** 54 inches wide, 36-inch repeat. **All fabric**—Quadrille (T), 979 Third Ave., New York 10022.

RUSTIC MOVES UPSCALE

Architects: James Crisp, 336 W. 95 St., No. 41, New York; 212-749-5917. Mac Clapp, Porter-Clapp Associates, 550 Broadway, New York 10012. *Designer:* Nelson Ferlita, 115 E. 72 St., New York 10021.

●*Pages 88-91:* **Love seat,** #20-7692-7, 66 by 36 by 35 inches high, in pale green chintz, #82622, $1,719.50; **yellow pillow fabric,** #37244, $31.50 per yard; **wing chair,** #20-7403-5, 33 by 34 by 44 inches high, blue/white wide stripe fabric, #43388, on sides; blue/white narrow stripe fabric, #43388, on inside and cushion, $892.50; **ottoman,** #20-7404-1, 25 by 18 by 17 inches high, $300; **upholstered yellow rocker chair,** #20-7527-5KP, 29 by 33 by 32 inches high, fabric #68944, $679.50; **cocktail table,** #23-8010, 40 by 40 by 18 inches high, Farmhouse Pine Collection, $650; *Inset:* **Buffet,** #23-6007, with 3 drawers, 65-3/4 by 19 by 37 inches high, $1,400, and **hutch top,** #23-6009, 68 by 12-3/8 by 48-5/8 inches, $1,250; 2-piece hutch, Farmhouse Pine Collection; **Shea ecru eyelet curtain fabric,** #03-7436, 45 inches wide, $17 per yard—Ethan Allen (M), Ethan Allen Drive, Danbury, CT 06811. **Green painted antique chair,** $750—R. Kazarian Antiques (R), 35 Franklin St., Newport, RI 02840. **Rug**—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Red birdcage stand, round painted table, green painted wooden tray, blue porcelain lamp, pink painted chair, birdhouse;** *inset:* **pink painted birdcage, wooden horse and birdhouse on top of hutch, yellow/green painted basket**—John Rosselli International (T), 523 E. 73 St., New York 10028. **Plum and pear print,** #X11333, part of a set, c. 1748, $3,500; **Staffordshire porcelain animals:** 18th-c. lamb, $3,200; Derby stag, $1,800; 19th-c. bull and dog, $3,000; **late-19th-c. blue goblets,** set of 32, $3,600; **marbelized jug with pewter top,** $900—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Tramp-art clock,** $900; **silver-leaf plate,** $90—Limited Editions (R,T), 253 E. 72 St., New York 10021. **English porcelain fern pitchers,** #E-2146, set of 3, $240—Yale Burge (T), 305 E. 63 St., New York 10021. **Cobalt-blue glass candlestick,** $16—Mariposa (M), 54 Blackburn Center, Gloucester, MA 01930. **Pale lavender throw**—Churchill Weavers (M), Berea, Kentucky 40403. **Baby Blocks Amish quilt,** c. 1920, $2,900—Kelter Malcé Antiques (R), 361 Bleecker St., New York 10014. **Antique painted screen,** $4,800; **painting of fruit,** $1,600—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128. **Majolica bowl,** $35—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. **Seltzer-bottle lamp with caning**—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014. **White porcelain footbath,** $225; **white basket-weave tureen,** $150—Wolfman-Gold & Good Company (R), 112 Greene St., New York. **Gien fruit dessert plates,** set of 6, $125—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Yellow plates,** #205602, 4 for $100—The Haldon Group (M), 3245 W. Story Rd., Irving, TX 75062; 800-228-4438. **Lavender dinner plates,** #4801, $10 each—Hartstone (M), PO Box 2626, Zanesville, OH 43701. **Periwinkle pitcher,** $30—Hall China (M), East Liverpool, OH 43920.

●*Pages 92 and 93:* **Double Wedding Ring quilt** *(left),* c. 1935, $950; **Clamshell quilt** *(right),* c. 1910, $650—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. Door painted by Ross Madole, PO Box 478, Old Chelsea Station, New York 10011. **Seashore painting; green/gold lanterns,** $600 per pair; **child's chair,** $600; **cow painting; iron candlesticks; majolica footed dish**—John Rosselli (T), 523 E. 73 St., New York 10028. **Painted American chairs,** pair, c. 1840–1860, 2 of set of 6, $2,650—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Cobalt-blue and emerald-green pitchers,** #G2135S, set of 2—Metropolitan Museum of Art (MO), 255 Gracie Station, New York 10028. **Antique painted green wall shelf,** $300; **black/white and turquoise runners,** $78; **wooden tug boat,** $49—Zona (R), 97 Green St., New York 10012. **Antique painted New England settee,** $550—R. Kazarian Antiques (R), 35 Franklin St., Newport, RI 02840. **Majolica scallop-edged plates,** $35—Bergdorf Goodman (R), 1 W. 57 St., New York 10019. **Biot glass pitcher with yellow flowers,** $75; **clear Biot glass goblets,** $30 each—Pierre Deux (R), 870 Madison Ave., New York 10021; Pierre Deux stores everywhere. **Opaline glasses,** #08202, 6 of set 12, $750—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Lavender hexagonal dinner plates,** #4801, $10 each—Hartstone, PO Box 2626, Zanesville, OH 43701. **Napkins,** $8 each—Necessities (R), 173 Columbia Heights, Brooklyn Heights, New York 11201. **Arrow-back armchair,** #236001A, $380 each; **side chair,** #236001, **dining table,** #23-6004, $950, Farmhouse Pine Collection—Ethan Allen (M), Ethan Allen Drive, Danbury, CT 06811. **Yamazaki, Old Denmark Satin flatware,** 5-piece place setting, $37.95—Fortunoff's (R), 681 Fifth Ave., New York 10022. **Pale blue/yellow baby blanket**—Penobscot Weavers (M), Box 176, Route 175, South Penobscot, ME 04476. *Bottom right:* **Pie safe,** #19-9336,—Ethan Allen (M), Ethan Allen Drive, Danbury, CT 06811. **Italian oval basket cases,** set of 2: large, $170, small, $90—Zona (R), 97 Greene St., New York 10012. **Primitive painting by Moses Toliver,** $250; **antique rabbits,** $475 per pair—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Painted floorcloth,** $250—Hands All Around (R), 971 Lexington Ave., New York 10021.

THE ELEGANCE OF INFORMALITY

●*Pages 94 and 95:* **Rosemeade dessert plate,** Wedgwood Royal Court Collection, $29—Waterford/Wedgwood Information Bureau, 41 Madison Ave., New York 10010. **American Federal sterling-silver knife,** $70; fork, $85—Reed & Barton (M), 144 West Brittania St., Taunton, MA 02780; 800-343-1383. **Flutes**—Orretors (R), 58 E. 57 St., 10022; 212-752-1095.

●*Page 96, bottom left, and page 97:* **Constantine dessert plate,** Wedgwood Royal Court Collection, $50—Waterford/Wedgwood Information Bureau, 41 Madison Ave., New York 10010. **American Federal sterling-silver spoon,** $85—Reed & Barton (M), 144 West Brittania St., Taunton, MA 02780; 800-343-1383. **Perfection crystal Champagne flute,** $52—Baccarat, 55 E. 57 St., New York 10022; 212-846-4100. **Jay Yang**

Carrara fabric, 54 inches wide, $39.50 per yard—Little Caledonia, Washington, D.C., 202-333-4700; Good Goods, Darien, Conn., 203-655-8100.

L.A. STYLE

●*Pages 98-101:* **Nomad,** 8590 Melrose Ave., Los Angeles, CA 90069. **Gregory Evans,** 509 N. Robertson Blvd., Los Angeles, CA 90048. **Wilder Place,** 7975-1/2 Melrose Ave., Los Angeles, CA 90046. **Patton/Duval,** 8215 Melrose Ave., Los Angeles, CA 90046. **Tesoro,** Showroom/Gallery, 319 S. Robertson Blvd., Los Angeles, CA 90048. **Rituals,** 756 N. La Cienega Blvd., Los Angeles, CA 90069. **Hemisphere,** 1426 Montana Ave., Santa Monica, CA 90403. **Indigo Seas,** 123 N. Robertson Blvd., Los Angeles, CA 90048.

REINVENTING THE FARMHOUSE

Architect: Riley Henry Foster, Suite 8306, Empire State Building, New York 10118. *Project team:* Jonathan S. Foster, partner in charge; Michael Pierce, Sarah Amelar, Steven Broback. *Contractor:* Tim Sieger, Bridgehampton, NY 10012. **Paint**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862. **Insulation**—fiberglass batt. **Windows**—Weathershield and custom. **Doors**—Morgan and custom. Interior: walls, 5/8-inch GWB; ceilings, 5/8-inch GWB. **Lighting**—Halo Lighting (M), 400 Busse Rd., Elk Grove Village, IL 60007. **Hardware**—Baldwin Brass (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603. Granite kitchen countertops.

●*Pages 112 and 113:* ***Samantha*** **etching** by Jillian Denby above mantel—Alexander Milliken Inc. (R), 90 Prince St., New York 10012. **Brass candlesticks**—Country Gear Ltd. (R), Main Street, Bridgehampton, NY 10012. **Pair of Ottoman rugs,** 44 by 53 inches, seafoam green; **Roman rug,** tan/cream/green—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021. **Swedish blanket chest**—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Star vase**—Simon Pearce (R), 385 Bleecker St., New York 10014. *Bottom left:* **Red drop-leaf table**—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **White pot with peonies**—Country Gear Ltd. (R), Main Street, Bridgehampton, NY 10012. ***Radishes with Landscape*** **watercolor** by Anneke Van Brussel—Alexander F. Milliken Inc. (R), 90 Prince St., New York 10012. *Top:* **Yellow twig rocker, chair and bench, croquet set**—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Napkins, bowls, plates**—Kitchen Classics (R), Main Street, Bridgehampton, NY 11932. **White wicker table**—Ted Meyer's, Harbor Antiques, Montauk Highway, Wainscott, NY 11975. *Bottom:* **White and terra-cotta pitchers, dinner plates, Richard Battingham shallow bowl**—Simon Pearce (R), 385 Bleecker St., NY 10014.

●*Page 114:* **Mohair throw**—Elizabeth Eakins (R), 1053 Lexington Ave., New York 10021. **Eccleston fabric for slipcover on sofa,** cotton—Carleton V (T), 979 Third Ave., New York 10022. **Whitney coffee table**—Conrans (R), 444 Lafayette Pl., New York 10003.

●*Page 115:* ***Beyond the Blue Horizon*** **painting** by Richard Saba, acrylic on canvas—Alexander F. Milliken Inc. (R), 90 Prince St., New York 10012. **Runner**—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021.

ENTERTAINING PLUS

●*Page 117:* **Gold doilies,** 12, $13; **Julia buffet plates,** $33 each; **Chinese napkins,** $7.50 each; **lamps,** $275 each; **artificial ivy,** 6 feet, $10; **Limoges asparagus box,** $115; **Limoges pear box,** $125; **pheasant tureens,** $57 each; **decanters,** $55 each; **Le Jardin en Plus chair,** $160—Wolfman-Gold & Good Company, 116 Greene St., New York 10012.

●*Page 119—Top right, on plate, clockwise from left:* **Hazelnut-chocolate "opera" cake,** $38—Greyston Bakery, 800-BUYCAKE; New York, 914-375-1510. Be sure to mention House Beautiful when ordering. **Chocolate fruitcake,** garnished with sliced star fruit, 24-ounce loaf, $24.75 ppd.—Cafe Beaujolais, PO Box 730, Mendocino, CA 95460; 800-332-3446; California residents: 707-964-0292. **Le Chocolatier Truffles Dessert,** 1-pound box, 12 pieces, $22 plus shipping—Marshall Fields, Candy Department, Dept. 97, 111 N. State, Chicago, IL 60602; 312-781-4651. **Chocolate Swirled**

(Continued on page 148)

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PRODUCT INFORMATION

Continued from page 147

Waferrolls by Presidor, 3.5-ounce package, available in 8 flavors, $1.29 plus shipping—GWB Imports Ltd., 5405 13 Ave., Brooklyn, NY 11219; 718-972-5596. **Ribbons and Roses bone-china plates**—Spode (M), 26 Kennedy Blvd., East Brunswick, NJ 08816. **Crystal Champagne flutes**—Cristal J.G. Durand International (M), 41 Madison Ave., New York 10010. **Linen and lace runner**—Paper White Ltd. (M), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Victorian 3-tier cake stand,** c. 1880, $1,150; **gold squat vase,** $95—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Stork brass candlestick, bronze swan, music chair**—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021. **Antique glass compote**—Pantry & Hearth (R), 121 E. 35 St., New York 10016. **Anichini lace-edged napkins,** ecru, $17 each—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Lace runner**—Paper White Ltd. (R), PO Box 956, Fairfax, CA 94930. *Center:* **Walnut chocolate lace tart,** case of [illegible] tarts, $38—Greyston Bakery, 800-BUY-CAKE, New York 914-375-1510. Mention House Beautiful when ordering. **Evesham porcelain plate**—Royal [illegible] (M), 26 Kennedy Blvd., East Brunswick, NJ [illegible]. **Chintz napkin**—Thaxton & Co. (R), 780 Mad[illegible] New York 10021. **Towle flatware**—Fortunoff (R), [illegible] Madison Ave., New York 10021. **Pewter pitcher,** [illegible] painting—Bardith Ltd. (R), 31 E. 72 St., New York [illegible]. *Top left, on platter:* **Individual** [illegible]ffee-top raspberry [illegible], 3-inch diameter, $2.75 [illegible] postage—Sara's Delights, 110 Greene St., N[illegible] [illegible] Almond ingot, a rich, alm[illegible] [illegible] loaf, serves [illegible] $10 and Foresma[illegible] MD 2076[illegible] ounce jar, $[illegible] Pacific Dessert [illegible] 98122; 800-666-1[illegible] 6-inch cake, $29 plus [illegible]. The Chocolate Collection™ Catalogue, 1 Chocolate Collection Blvd., Camanache, IA 52730; 800-654-0095. **Lemon pound cake** *(foreground),* 1.25-pound cake, $8.50 ppd.—The Store, Box 118, Route 100, Waitsfield, VT 05673; with **raspberry puree,** 15-ounce jar, $7.25 plus shipping—The Famous Pacific Dessert Co., 420 E. Denny Way, Seattle, WA. 98122; 800-666-1950. **Hazelnut Paneforte di Mendocino,** 22-ounce cake, $18.95 ppd.—Cafe Beaujolais; 800-332-3446; California residents: 707-964-0292. **Pavillion-pattern Phoebe-shape plates**—Bernadaud Limoges (M), 10 Willow St., Moonachie, NJ 07074. **Capri wineglasses, Normandie decanter**—Baccarat (R), 11 E. 26 St., New York 10010. **Red paisley tablecloth,** 68 inches square $95—Barneys (R), Seventh Avenue at 17 Street, New York 10011. **Black/white silhouettes,** c. 1830; **black Regency armchair,** c. 1820; **English Wedgwood figure,** c. 1860, 1 of a pair—Bardith 1 (R), 1015 Madison Ave., New York 10021. **Victorian 12-inch salver,** c. 1880, $450; **platinum bud vase,** $90; **sterling 3-1/2-inch vase,** #200, $125; **sterling 3-1/4-inch vase,** #451, $111.50; **banana-leaf turquoise napkin,** $11 each—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Oneida King James flatware, Oneida King James cake server**—Fortunoff (R), 681 Fifth Ave., New York 10022. *Bottom:* **Ginger pear tart,** $38, $8.50, Federal Express—Balducci's, 800-822-1444; New York, 800-247-2450. **Aves bone-china plate, bowl, coffee set**—Royal Crown Derby (M), A Part of Royal Doulton, 700 Cottontail Ln., Somerset, NJ 08873. **Vence wineglass**—Baccarat (R), 11 E. 26 St., New York 10010. **Red/white antique quilt,** $700—**Red/white antique quilt,** $700—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Oneida flatware**—Fortunoff (R), 681 Fifth Ave., New York 10022.

RECIPE FOR A PARTY

●*Page 121:* **Champagne flute, green Sherry glass**—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Cotton napkins, children's white cotton dress**—Paper White Ltd. (M), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Children's toys**—Penny Whistle (R), 132 Spring St., New York 10012. **Babar the elephant by Haviland Limoges, animal flatware**—E.A.T. Gifts (R), 1062 Madison Ave., NY 10028.

●*Pages 122 and 123:* **White napkins, lace tablecloth**—Paper White Ltd. (M), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. *Bottom:* **Blue platter, Sauternes glass**—Bardith Ltd. (R), 901 Madison Ave., NY 10021. **Chocolate mousse cake,** [illegible] inches, 2 pounds, $14 plus shipping— Pamela Krausmann's Notebooks (M), 496 La Guardia Pl., Dept 183, New York 10012.

EDIBLE GIFTS

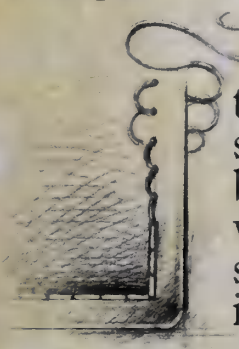
●*Pages 124 and 125:* **Antique wire carrier, antique spongeware bowl with fruit, antique scalloped tart tin with basil cheese spread, antique breadboard with shortcake, vinegar bottle with Chardonnay dressing**—Pantry & Hearth Antiques (R), 121 E. 30 St., New York 10016. **Green marbelized plate** with fruitcake—Phillip Mueller Co. (R), 521 W. 26 St., New York 10001. **Peach Bellissimo cake platter**—Crown Corning (M), 5500 E. Olympic Blvd., Los Angeles, CA 90022. **Striped fabric wrapping for bread**—Covington Fabric (M), 267 Fifth Ave., New York 10016. **Grape-embossed dessert dish with truffles, embossed tin with blondies, white wire basket with lemon loaf**—Crate and Barrel (R, MO), 725 Landwehr Rd., Northbrook, IL 60062-2393. **Embossed tin with blondies**—Pottery Barn (R,MO), PO Box 7044, San Francisco, CA 94120. **Glass sauce boat, vinegar bottles**—Williams-Sonoma (R,MO), PO Box 7456, San Francisco, CA 94120. **Antique table**—Evergreen Antiques (R), 1249 Third Ave., New York 10021.

WINE AND GOOD SPIRITS

●*Page 126:* **Glassware, decanter**—J.G. Durand (M), 41 Madison Ave., New York 10010. **Lace-edged cotton napkins**—Paper White Ltd. (M), PO Box 956, 769 Center Blvd., Fairfax, VA 94930. **Home Baked Heritage Brandied Apricot Cake**—Matthew's 1812 House (MO), Box 15, Whitcomb Hill Rd., Cornwall Bridge, CT 06754-0015. **Champagne key and Champagne cork set**—International Wine Accessories (MO), 11020 Andelia Rd., Suite B-113, Dallas, TX 75234. ■

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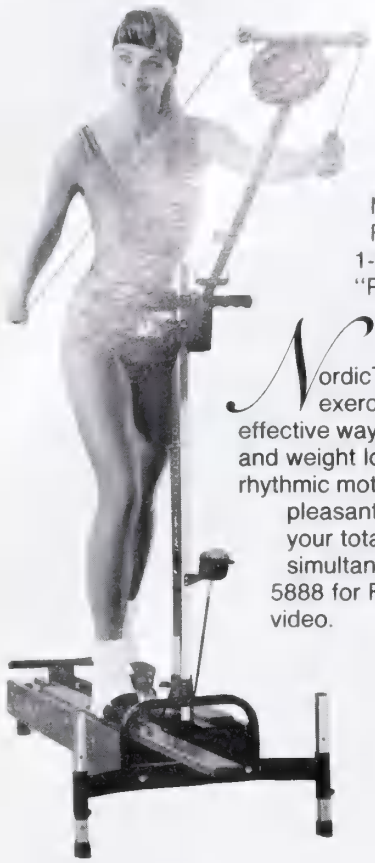
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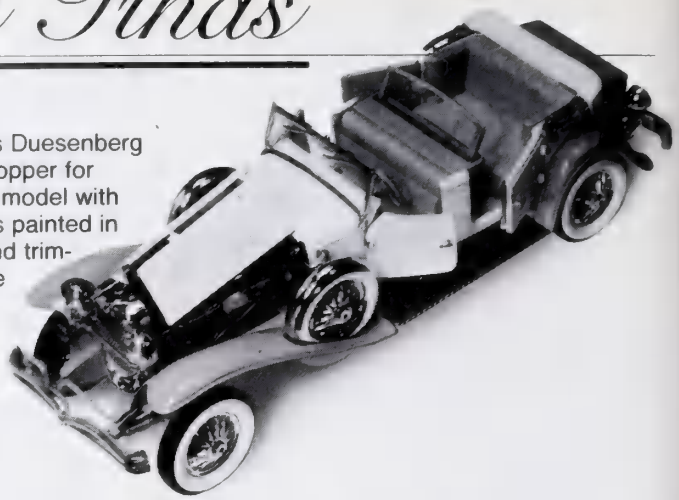
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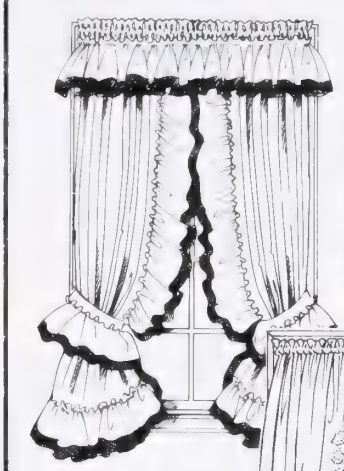
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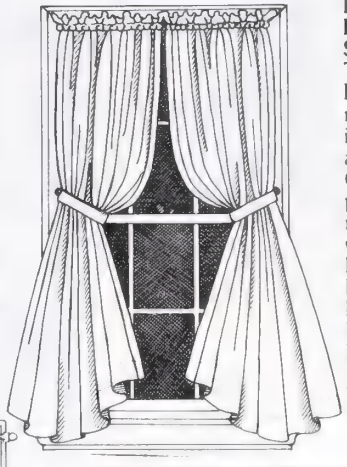
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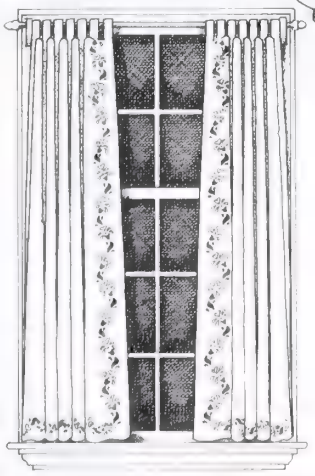
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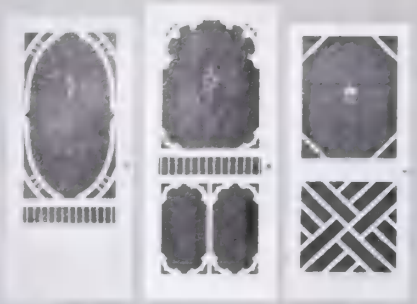
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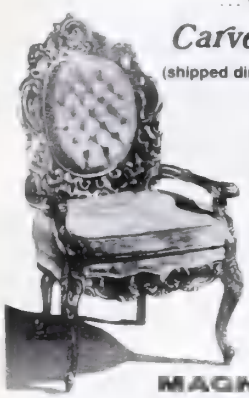


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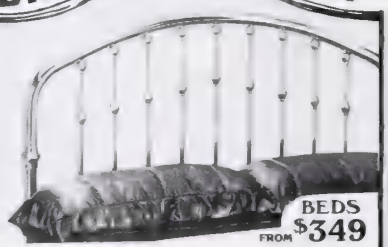
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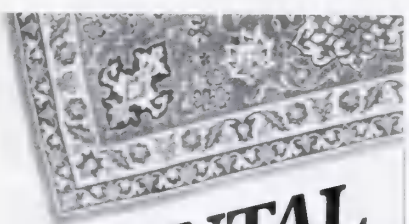
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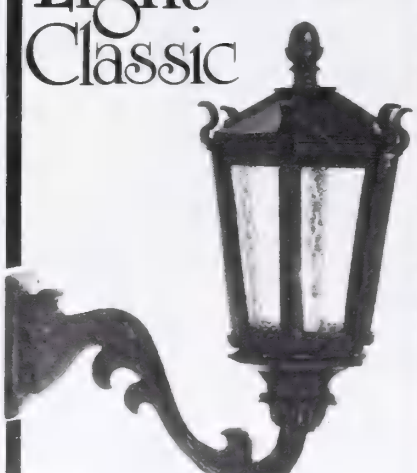
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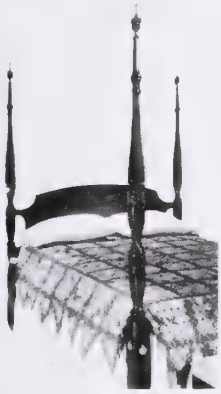
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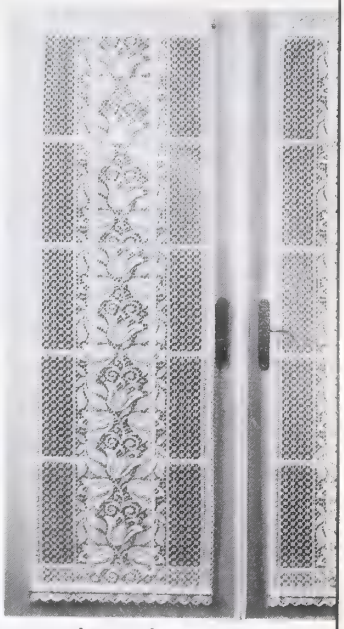
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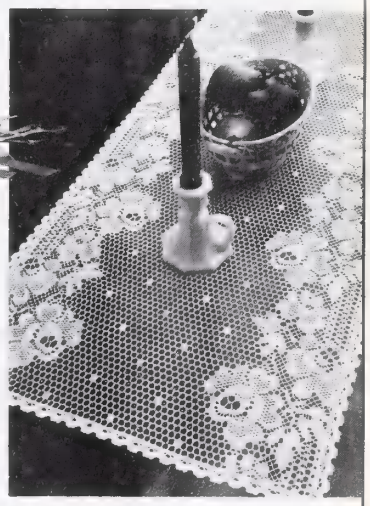
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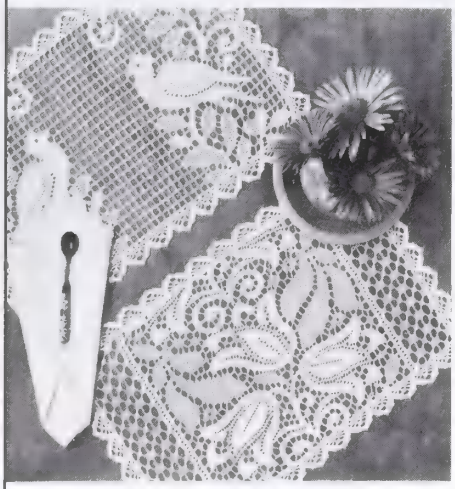
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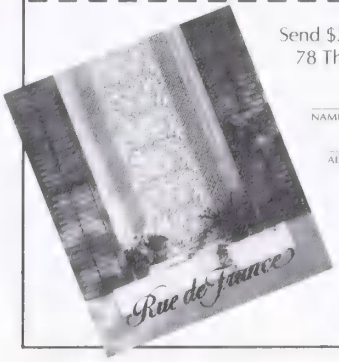
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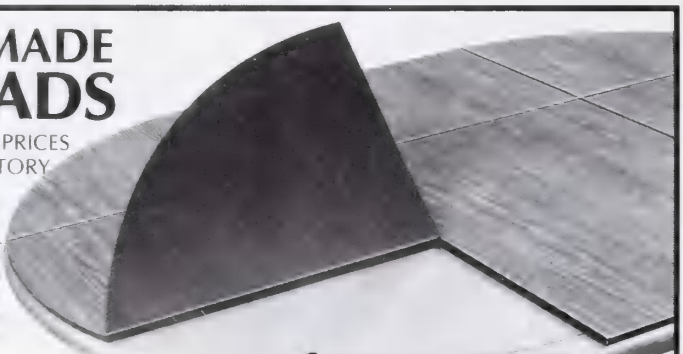
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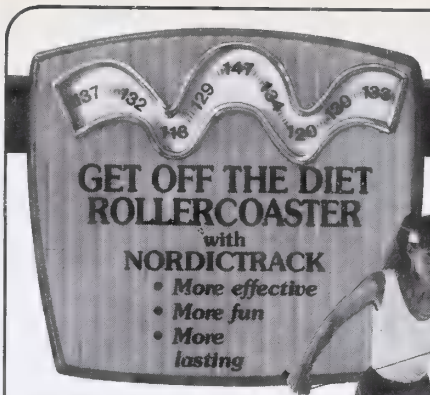
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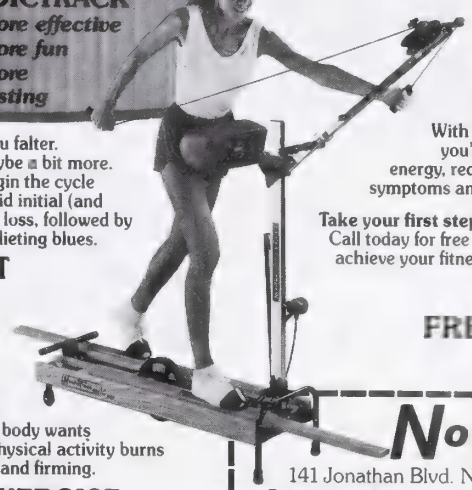


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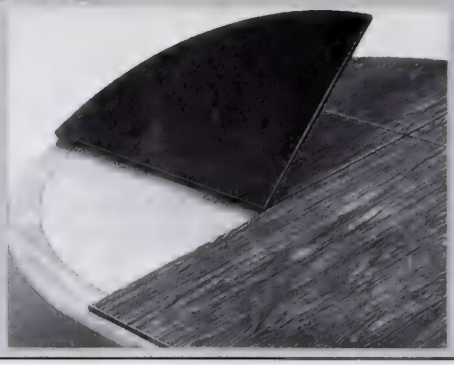
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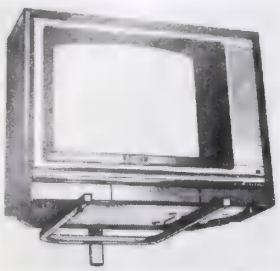
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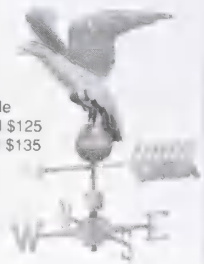
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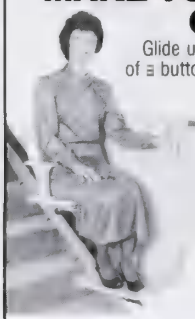
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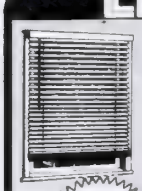
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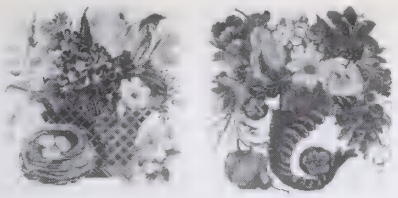
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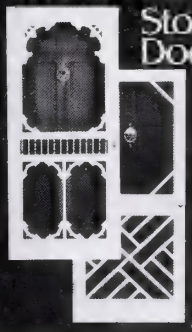
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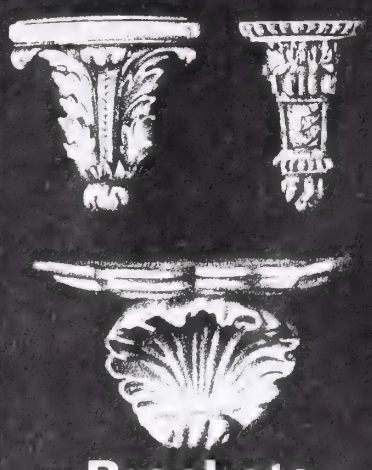
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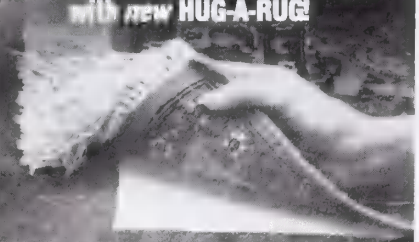


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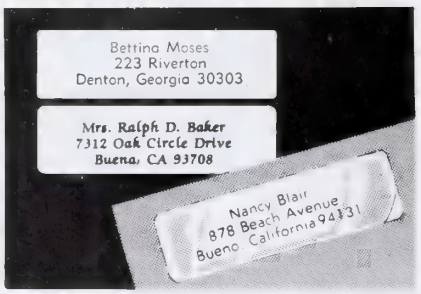
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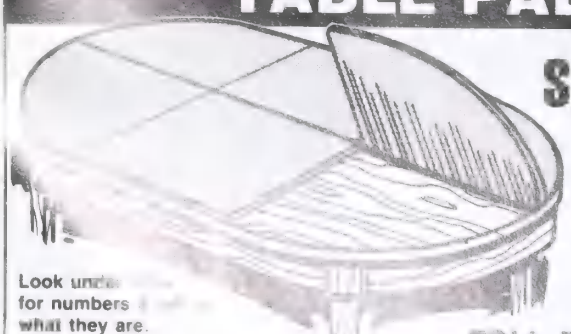
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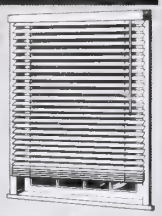
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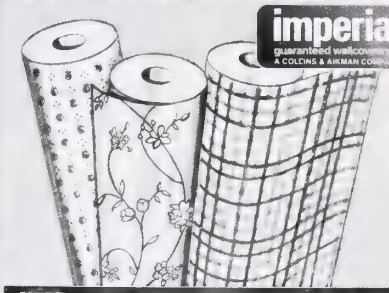
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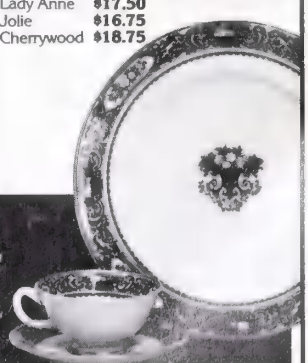
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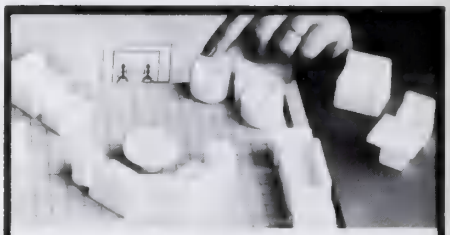


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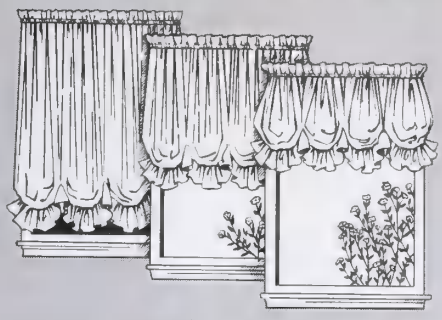

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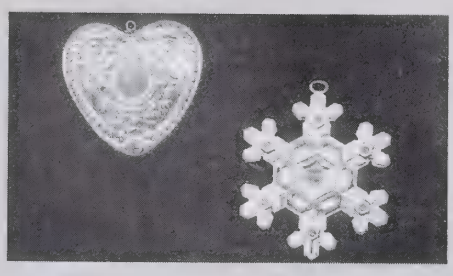
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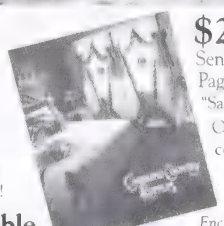
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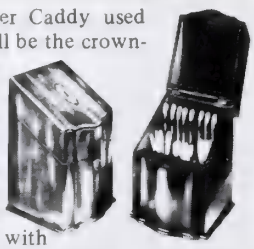
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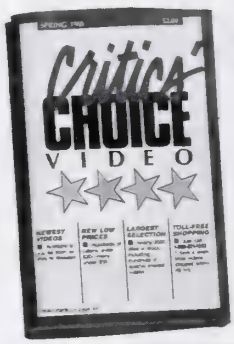
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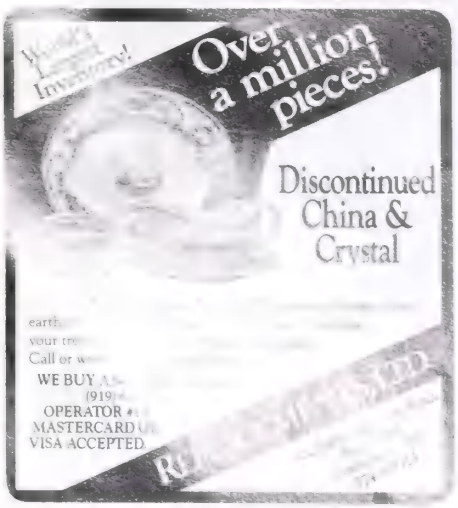
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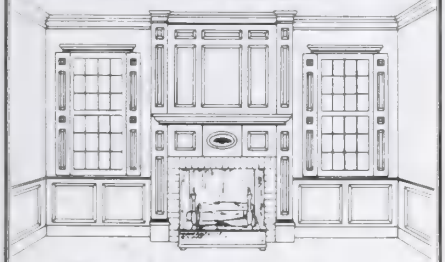
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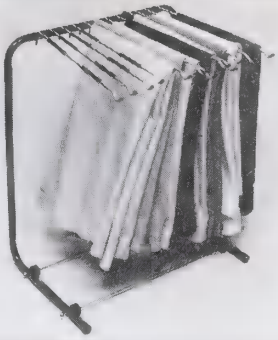


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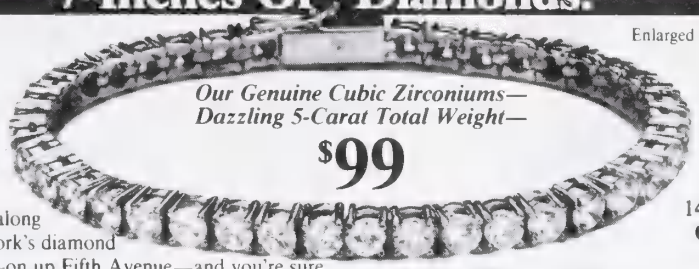
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The ancient Romans made larger-than-life bronze figures and small tabletop figures. Most of these depicted full figures and not just heads. Life-size bronze busts became popular in the 17th century, usually as decorations for government buildings. Busts of judges, kings and other important people were placed in prominent places. Large bronze or marble busts became fashionable as home decorations about 1870. Your bronze was signed by Vincent-Desire Brousse, who worked in Paris from 1870 to 1890. The bronze may be a portrait of Marie Antoinette or another member of royalty. It is worth about $2,500.

☐ **This armoire is elaborately carved in a light-colored wood. Can you tell the age from the style? If I remodel the inside, will I change the value? —M.S.S., St. Charles, Mo.**



The armoire is a form of furniture that was popular in France. The carving, scrolled feet, curved top and columns at the sides are design elements of Louis XV-style mid-18th-century furniture. Decorators have discovered the storage possibilities an armoire offers—and have frequently altered the interior to hold a TV set, a bar, a dressing table or drawers and shelves. A substantial permanent change will reduce the [illegible] interior fittings or refinishing the [illegible] the value by half or more. Minu[illegible] to the value. The best rule for remodel[illegible] make only those changes that can be rev[illegible] piece in its original shape. Your [illegible] heavily restored, is worth more [illegible]

☐ **What can you tell me about this silver teapot? It stands about 14 inches tall and is marked "Monteith." —J.M., Canoga Park, Calif.**



Your silver teapot can almost speak for itself. The bulbous belly with raised "lobes," curved spout, wooden handle and border trim were popular features on teapots made between 1815 and 1840. Earlier pots had simpler body shapes; later ones were more ornate. The mark "Monteith" was used by two brothers, John and Robert Monteith, who worked in Baltimore, beginning in 1814. Robert died in 1849, and John stopped making silver the same year. The mark could also have been used by Charles and Benjamin Monteith, who began working in Philadelphia about that time. Some say they were the sons of the earlier Baltimore silversmiths. Your teapot is a fine example of the silver made about 1820. It is worth at least $1,500.

☐ **This table is made of mahogany and satinwood. The bag beneath is a silk replacement. The original bag was too fragile for me to keep. What is the proper name for a table like this? —K.E.P., San Angelo, Tex.**



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By SYLVIA SUNDERLIN

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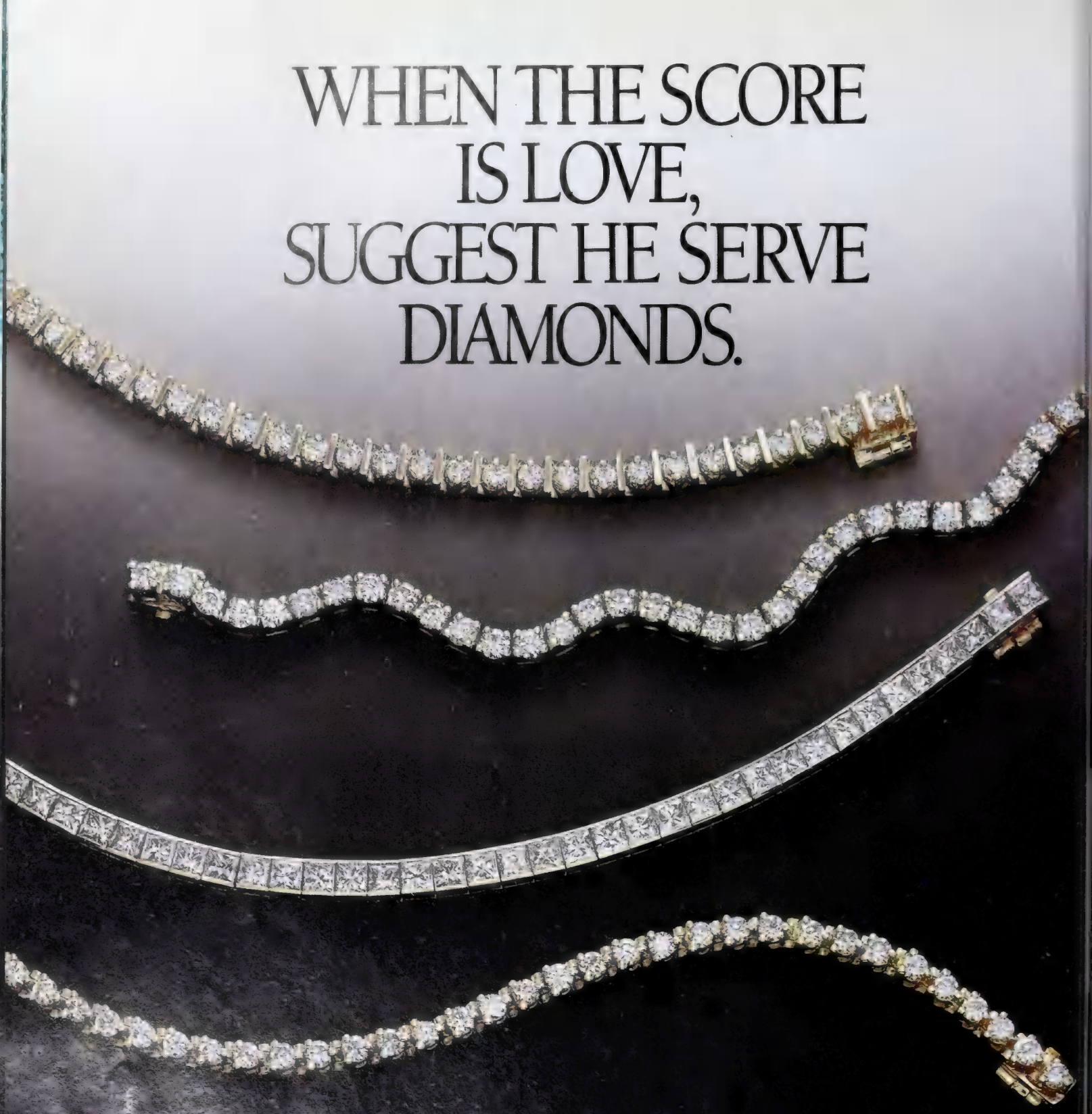


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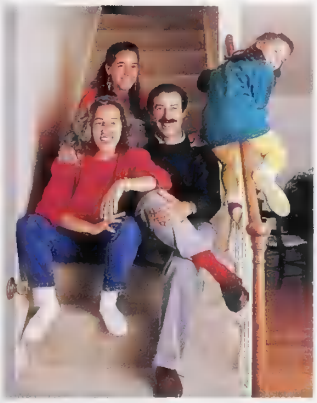
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Volume 130, Number 12 December 1988

HOUSE BEAUTIFUL



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Dressed for a party: a festive corner of a 1750s farmhouse in Millbrook, N.Y. Welcome the season's best on pages 41 to 47. Biedermeier furniture, Macy's. Paisley throw, Vito Giallo Antiques Inc. Pitcher, Bardith. Compote, John Rosselli. Painting, Pierre Deux Antiques. Photograph, Lizzie Himmel.

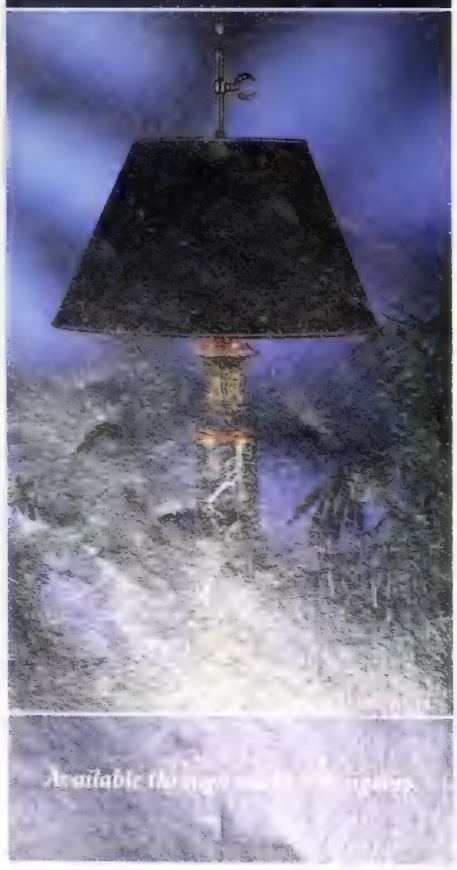


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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres.; Harvey L. Lipton, V-Pres. & Secretary; Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div: Gilbert C. Maurer, Pres.; D. Claeys Bahrenburg, Executive V-Pres.; K. Robert Brink, Executive V-Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres.; Gen. Manager; Raymond J. Petersen, Executive V-Pres.; Thomas J. Hughes, V-Pres. & Resident Controller. © 1988 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, NY, and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.



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Published at 1700 Broadway, New York, NY 10019; (212) 903-5000

SUBSCRIPTION SERVICE: House Beautiful magazine will, upon receipt of a complete new or renewal order, strive to fulfill that subscription to provide first-copy delivery either to the Postal Service or alternate carriers in 6 to 12 weeks. If this cannot be done, you will be notified promptly of the issue date that will begin your subscription. To assure quick service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service. Subscription prices: U.S. and possessions: $15.97 for 1 year, $27.97 for 2 years, $54.97 for 5 years, $73.97 for 8 years. Canada and all other countries, add $16 for each year. Address all subscription inquiries to Joan Harris, Customer Service Dept., House Beautiful, Box 10083, Des Moines, IA 50350 or call toll free 1-800-444-6873. **Postmaster: Send address changes to PO Box 1083, Des Moines, IA 50350.**

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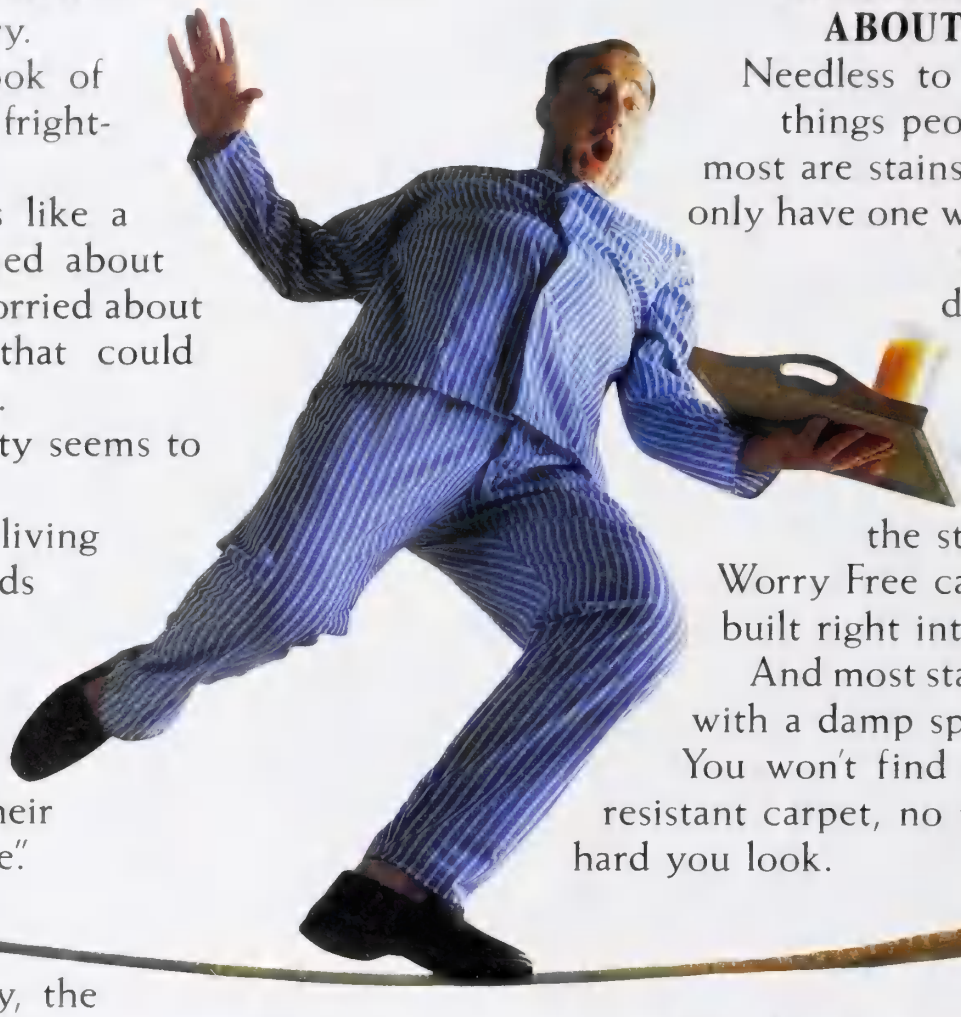
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THINKING ALOUD

"CHRISTMAS IS REALLY YEAR-ROUND AT HOUSE BEAUTIFUL—INCLUDING THE SNAGS. THAT'S WHAT IT TAKES TO GET THE DECEMBER ISSUE JUST RIGHT"



Every holiday season, while most of us run off in dozens of directions, managing editor Betty Boote is back at the office holding the fort. Here, our merry chief of operations describes two Christmases—her own and House Beautiful's.

—JoAnn R. Barwick
Editor

The December issue is special for me, probably because Christmas is my favorite time of year. It's always been that way.

Growing up in Virginia meant my mother's cornbread dressing, sweet potatoes and Southern fruitcake—and *two* trees. For my own children, Ian and Katie, Christmas is Southern fruitcake *and* English trifle, rice *and* mashed potatoes, plus a pre-dinner ceremony of popping open crackers *(far right)* whose English parts [illegible] per hats inside. We wear the hats [illegible] through dinner, always discovering [illegible] laughter. All [illegible] two-sided [illegible]

because my husband, Michael, is English. We've combined our favorite rituals—like so many of you.

Everyone at HB understands all this. So we try to get everything in the issue just right—the way you want Christmas. We all draw on personal experiences to do it. Last year, travel editor Betsy Hunter had a battle getting home for the holidays. So this year, we figured out how to beat the holiday hassles *(page 28)*. Executive editor Peggy Kennedy fell in love with the table decorations at a party—tiny evergreen trees in drifts of tulle. Enchanting. So we re-created them for you, and added miniature ornaments *(page 60)*.

The flip side of getting it all right is the snags. And I'm usually the one who untangles them. This year, I got an urgent call from Peggy, who was up to her elbows in evergreens at a Millbrook, N.Y., house. "The Christmas tree has no personality," Peggy insisted. No personality? We're talking about a tree. But I got her the name of the farm where my family goes to cut down our own tree, and she found one *loaded* with personality *(page 43)*.

Another day I was on the phone about a horse. Some of our favorite florists had created unique wreaths, and we had the perfect backdrop, a red barn. Now the decorating department wanted a horse. So I called my friend George Atkinson, a farmer who lives up the road from our country house. "George," I said, "this has to be a *photogenic* horse." George found us one all right *(below and page 57)*. Nellie liked posing for the camera so much she refused to get back into the trailer.

Then again, a fast phone call doesn't always do it. Our roundup of gifts—for under $50—took months, because we refused to compromise *(page 48)*.

Christmas is really year-round at HB. Because decorating editor Carolyn Englefield always has her eyes peeled, she found the house in Ogunquit, Maine, that we dressed up for Christmas *(below and page 52)*. Last August, Carolyn spotted the unusual house and introduced herself to owners Bonnie and Jon Nelson. Then the Nelsons told her that, way back in 1929, the house had been featured in HB.

Perhaps the best proof of the thought and care that goes into each December issue is how much I get out of it. The faux-tortoiseshell bowl on page 50—that's for my children's godmother. And I'm going to make the praline cookies on page 83. Being from the South, I'm tough on pralines, but I promise you, these are delicious.

We all hope you'll get as much out of this issue as I do. So from all of us, a very merry holiday.■

Betty Boote

Betty Boote
Managing Editor





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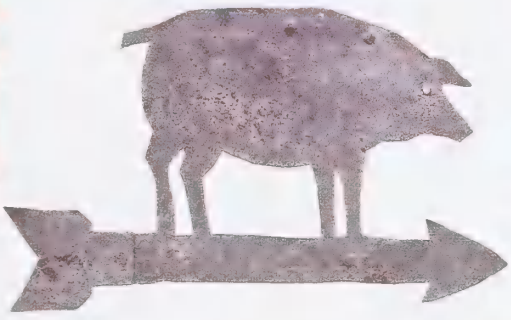
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FOLK ART OR ARTFUL FAKE?

WITH ITS ANONYMOUS AUTHORS AND NAIVE CHARMS, FOLK ART HAS TURNED INTO THE EASIEST COLLECTIBLE TO COPY



What's wrong with this chest? Pennsylvania Dutch motifs shouldn't decorate a New England grain-painted piece.



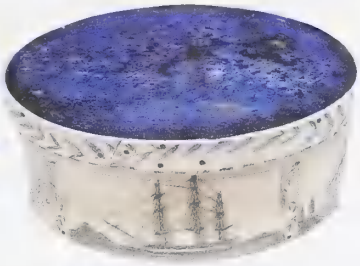
Old weather vanes have rusty edges—this one doesn't. The crudely constructed pig clearly hasn't tested its metal.



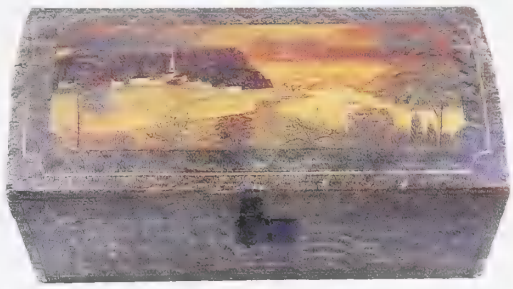
Machinelike saw marks and several extra nail holes suggest this tabletop was newly pieced together from old boards.



The faker's faux pas: The maker of this 19th-century-style pencil box used contemporary hardwood.



Sold at auction for nearly $3,000, this "scrimshaw" box is actually a polymer museum reproduction.



The pattern of paint cracks varies from the top to the sides of this box, a tip-off that the harbor scene is newly superimposed.

By SAMUEL PENNINGTON

At the 1986 New York Winter Antiques Show, Bryce Thomas spotted a $2,800 swan decoy, labeled "original throughout, circa 1910." The price was suspiciously cheap. Hunting swans has been illegal since 1918, so those decoys have become scarce and highly sought after by folk-art collectors. But something was wrong with this swan, something only Thomas could detect at a glance: It was, in fact, one of the machine-made carvings he sells mail-order ($16 unpainted) from his Decoy World shop. "I know my own product as a mother knows her baby," he said, even though someone had taken pains to batter the carving, fake up some paint and leave the altered decoy outside to weather. When Thomas identified the fake, the dealer quickly removed it from his exhibit. Yet how many more like it are floating around?

As with any hot market, imposters show up even in reputable dealers' booths. Some are outright fakes. Some are truly vintage items, "improved" with new decorating. A few are honest reproductions that have had identifying marks ground off, while others are recent craft products that have "accidentally" slipped into the antiques trade. But while experts still argue about the definition of "folk art," everyone agrees it's the easiest kind of collectible to fake. The appeal of folk art is immediate and visceral. The work is naïve, and the artists are largely impossible to document, since most are anonymous self-trained craftspeople of times gone by.

Buying fakes happens to everyone—even curators. Just recently the Shelburne Museum in Vermont (which has one of the

(Continued on page 16)

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FOLK ART OR ARTFUL FAKE?

Continued from page 13

best folk-art collections in America) got stung when it paid $3,800 at auction for a wooden folk-art balancing toy. The toy was neither very old nor very naïve: A Canadian furniture restorer had made it for his own amusement only 10 years earlier. He copied a picture of the genuine toy at the Abby Aldrich Rockefeller Folk Art Center in Williamsburg, Va. He never intended to sell it, but a dealer stole the toy and introduced it to the antiques trade.

WATCH OUT FOR THE PIECE THAT'S TOO GOOD TO BE TRUE. IT PROBABLY IS

A few years ago a New York gallery sold a wooden snake weather vane for $7,500 but quickly returned the money when a Maine newspaper editor who had seen an advertisement for the weather vane told them he'd had that vane in 1976. He'd carved it on a whim to replace one on his barn. After the editor sold his place, a storm toppled the then-weathered snake, and the new owners sold the piece for $40. A few transactions later, the snake landed on Madison Avenue.

These stories are exceptions, of course, but they point up a sad fact. The folk art you see at a flea market or auction may not be so naïve after all. Every collector dreams of the rare "find" at a bargain price. But real discoveries are scarce. Very little gets by the dealers and their pickers, who scour auctions and who have an incredibly efficient grapevine. The bargain hunter who thinks he outwitted the dealers has often outwitted only himself.

There's an adage in the trade that "if it's too good to be true, it probably is." Some fakes are so obvious, you wonder whether the buyers weren't out to lunch. They were—literally—when a hooked-rug scam artist made the rounds of New England antiques shops. The peddler was a woman with a story about inheriting a number of rugs hooked by her poor deceased aunt. She waited patiently until the principal dealer [illegible] and a specialist was tending shop. She sold [illegible] what would have been a bargain price—if they had been old and authentic. Of course, the rugs had a [illegible] and were [illegible] with a maker's name and title written in marking pen—dead giveaways to anyone who wasn't dazzled by bargain tags. The rugs were machine-made.

Sometimes even knowledgeable dealers ignore "too-good-to-be-true" signposts. Larry Forlano, a Maine dealer specializing in Oriental rugs, was at a small auction in New Hampshire when an oval sailor's ditty box with elaborate scrimshaw decoration caught his eye. "The New York dealers were all bidding on the box, so I thought it must be something good, and I wasn't going to let them have it cheap," he said. He paid $2,600 for the box, and several other antiques dealers offered him a profit on the spot.

"I thought I really had something," said Forlano, but when he took it to marine antiques specialists, they just shook their heads. The ex-director of a major whaling museum thought the box was a total fake, possibly made of cow bone. He was wrong, too. The box was an authorized polymer reproduction of an original at the Peabody Museum in Salem, Mass. The faker had filed off the manufacturer's mark and had replaced the mahogany top and bottom with painted parts of an old pantry box that showed lots of honest wear. "I put the box on my mantel for five years to remind me never to buy anything I don't know about," said Forlano.

Like deliberate fakes, honest country craft products can create problems. Two potters in North Carolina, for example, were making a line of glazed animals in the manner of mid-19th-century Pennsylvania folk potters. Shortly after a genuine Pennsylvania 1850s pottery lion sold at auction for $20,000, several of the craft lions turned up in the antiques trade. They had been dirtied up and might have sold for good money if there hadn't been so many.

Some fakes kick around the market for years. In 1974, at the old Coliseum Antiques Show, a decorated artist's paint box changed hands among the dealers several times before the show opened. It then sold to the first collector in line for $1,000—at that time a lot of money. The scene on the top and sides of the box depicted Portland, Maine, in the early 19th century. There was a ship in the harbor, the Portland Observatory, and members of the Portland Light Infantry drilling on the Common.

The paint was all crackled, the design was charming, but the box was much older than the paint. The New Jersey dealer who sold the box refused to take it back until the collector had the paint tested. It turned out to be acrylic—a real tip-off. Acrylic paints were not widely available until the '50s. The collector got his money back, but the dealer reintroduced the box to the antiques trade.

Can collectors protect themselves from expensive mistakes? Yes, if they pay attention and use common sense. Read everything you can, go to museums, ask lots of questions, then study, study, study. But if you do get stuck with a fake, be assured that you're in good company. "Every collector has a fake in his closet," says Bob Bishop, director of the Museum of American Folk Art.

Not this one, though. I donated my fake to the museum, for study. There's no tax write-off—the IRS considers fakes worthless—but I feel much, much better. ■

HOW TO SPOT A FAKE

- Ask yourself: Could this piece really have been made when and where the seller says it was? Does it have the proper tool marks? Turn tables upside down and look for extra holes that have no valid explanation.
- Most books in the field include large illustrations—prime material for copycats. Check out any piece that looks "just like the one in the book."
- The best folk portraits were done by untrained artists with real talent. The faces may be stylized, but they have vitality. Fakes have a too-cute, contrived quality.
- Be wary of dirty, rusty or excessively stained things, especially art on paper. Family records, portraits or silhouettes were probably treated with good care. Light brown stains often indicate artificial aging with tea.
- Before making an expensive purchase, consult a restorer, who can spot any previous restorations.
- A quick check for acrylic paint: Scrape a speck and apply a mild paint solvent. If the speck dissolves instantly, it's probably not oil paint, which dries by slow oxidation, or old milk paint, which practically cannot be dissolved.
- Get a written guarantee when you buy, which specifies the piece's age, culture and other pertinent information. Make sure the guarantee offers a cash refund if the object turns out to be significantly other than described. Reputable dealers won't mind.

Samuel Pennington, editor of the Maine Antique Digest, *was guest curator of "Folk Art Fakes and Forgeries," at New York's Museum of American Folk Art*

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Far left, clockwise from top: **Plaid throw, $184, Churchill Weavers, on screen, $400, Timberline. Ottoman, $360, Lee Industries; upholstered with throws, $30 each, Faribo Blankets. Blanket on ottoman, $400, Barneys New York. Throw in bandbox, $225, Ralph Lauren Home Collection. Bandboxes, $75 each, Sweet Nellie. Stripe in trunk, $190, Palais Royal; plaid, $395, R. Brooke. Trunk, $2,400, Evergreen Antiques. Stripe on ladder, $85, Sue Fisher King; fringe, $295, Joss.** *Left:* **Paisley, $875, Sweet Nellie.**

Above, clockwise from top: **Plaid throw on screen, $130, Churchill Weavers; fuchsia, $498, D. Porthault & Co. Screen, $3,200, Betty Jane Bart Antiques. Blue throw on chest, $320, Western Maine Weavers; red coverlet, $320, Mystic Valley Traders. Chest, $300, Tucker Robbins. Max's blanket, $160, Dunroven House. Blue throw, $35, Faribo Blankets. Green, $480, Cashmere-Cashmere. Yellow blanket, $1,250, Hermés. Aztec throw, $285, Barneys New York. Tartan, $106; striped throw, $94, The Three Weavers.** ■

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Editor CATHERINE LEUTHOLD *Writer* SUSAN INGLIS *Photographer* JESSE GERSTEIN

FROM THORNHILL FARM

"My new upstairs office had everything—except inspiration. So I was back at the kitchen table"



By DEE HARDIE

To our children the sight of a typewriter on the kitchen table was as familiar as a pot roast might be to others. It was just part of the scene of their youth. I now have a perfectly good office upstairs, once the bedroom of one of our sons. It has bookcases, a wide writing table—everything except inspiration. It is so organized that I find myself dreaming out the window, rather than plotting at the typewriter.

It was bound to happen—I soon drifted back to the kitchen table. Besides, the kitchen table is much nearer to the refrigerator, and when I write, I eat. After my first book was published, I went to a diet class for three months, wanting to look more like an author than a balloon. Writing in the kitchen also helps with the necessary punctuations of life—doing the laundry, fixing our meals. I can write, then wash; write, then cook. And now my perfect office has become the perfect place for hiding Christmas presents months in advance. I never buy "in season," always on impulse. And that spacious writing table is just right for wrapping presents.

I've gained weight again since my second book, *Views From Thornhill*, came out a few months ago. But I haven't had time to return to that diet class. Writing a column is pure delight, but writing a book can change your life. You become a circuit rider, a lecturer. Me, a lecturer, of all things! Dee Hardie who couldn't even stand up in our small church, St. John's, and read from the Bible.

But I've learned—even though I'm impossible. Just [illegible] before the lecture, I [illegible] myself in the bathtub. I practice in the car, I even make Tom listen to me evenings in the living room. After he dropped me off at a lecture in Vermont, he disappeared for the entire evening—and I can't blame him. But a familiar face in the audience *does* help. It gives you courage.

A well-meaning friend told me to just look into the audience and think of them as a "pasture of cows." Somehow my imagination isn't *that* vivid. But I must admit that on stage I'm in hog heaven. I guess, at heart, I'm a ham.

Because of these books, I've seen parts of our country that I would never have seen otherwise. I've even been to Reno to help raise money for the Reno Philharmonic. And how else would I have seen the Minneapolis Institute of Art, or the Wadsworth Atheneum in Hartford—two museums that were thrilling to "Mrs. Thornhill," as I was called.

Perhaps one of the nicest results of *Views From Thornhill* is, I think, that our children have started reevaluating their mother. Even with that typewriter on the kitchen table, I don't think they ever thought of me as a real writer, or even as a byline. I was simply their mother, as I should be.

They especially like this second book. (They have also suddenly become literary critics.) Frankly, I think it's because the book is all about them—21 years of columns.

Now that they've decided their mother has an honest profession, they think I should have a computer for Christmas. That's very kind, but no thanks. I could never talk to a computer the way I talk to my typewriter. And so Merry Christmas to all, straight from the kitchen table and my portable pal, my trusty old typewriter!■

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STYLE BEAT



NESTING INSTINCT

For mantels or fine-feathered friends: Conran's folk-art birdhouses; $30 and $65.







FRED ROSENBERG

Mennonite and other vintage Canadian quilts at Sawtooth Borders, $450 to $800.

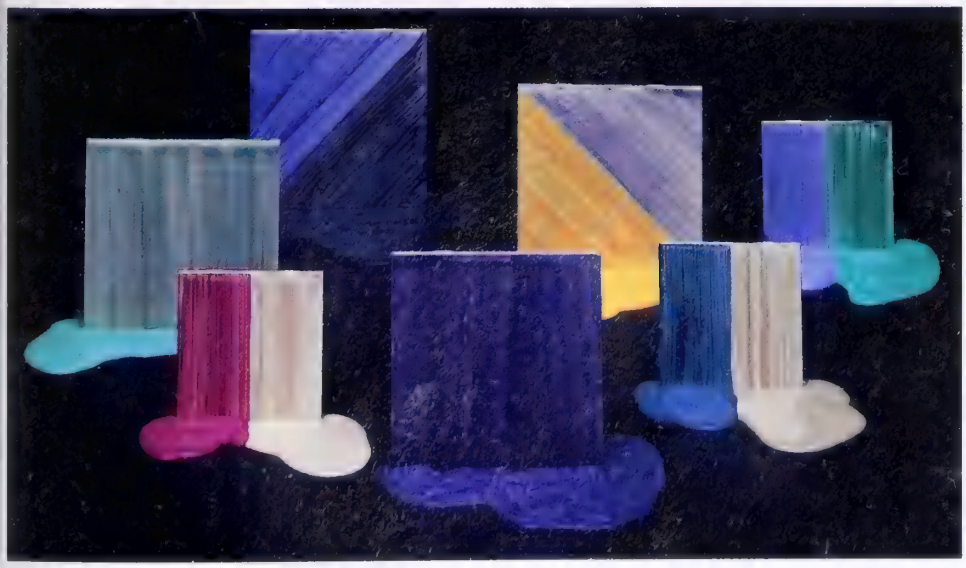
TORONTO REPORT

Suzy Gershman, the woman behind those savvy *Born to Shop* guides, just returned from Toronto—raving. "Antiques are thirty-percent less," she reports, noting that Toronto shops boast quilts, portraits and all the folk art Americans crave at uninflated prices. "Most people don't realize that the Amish and a lot of Americans loyal to England moved to Canada—with all their furnishings—after the Revolution," says Gershman. Her top picks for antiquing in Toronto: Sawtooth Borders, 5 MacPherson Ave., a quilt lover's paradise with Amish and other vintage Canadian spreads for one-third less than American counterparts.

Overflowing with 200 vendors is the Harbourfront Antiques Market, just moved to 390 Queen's Quay West, where you can stalk Canadian folk art, Regency chairs, silver, pine furniture, hooked rugs and quilts. Adventurous antiquers should also check out the St. Lawrence Sunday Antique Craft Market, a Sundays-only catch-as-catch-can tag sale at 92 Front St. East. You may emerge empty-handed, but Gershman came home with a graphic quilt for just $30.

HANDS-ON COLOR

Now that tile has moved out of the bath and kitchen to cover walls, floors and tables, luscious colors and hand-painted patterns are more and more available. One terrific newcomer is Liza Allen Tile & Clay Company. The former potter and textile designer and her crew hand-paint multi-sized tiles in 30 patterns and 68 hues. They'll also brush up a pattern to match the fabric or wallpaper of your choice. Tiles shown range from $13 to $30 per square foot.





ELIZABETH HATHON

PET BOX

The perfect accessory, little chests are colorful, practical catchalls. They can perch atop a table or sit beside a chair. This bright number, painted by Albuquerque, N.M., artist Sally Anderson, is 14 inches wide and $160, from GuildMaster.►

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Early word from the Philadelphia Flower Show: Hydrangeas are hot, especially this loose and blousy 'Annabelle.'



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A TIP OF THE HAT

Little luxuries make the best gifts. That's why Leslie Allen is offering six hatboxes full of treats, including this gentleman's collection (right, $66 ppd.) with everything from Italian shampoo to a nifty nail brush. Call 203-454-4155.





ELIZABETH HATHON

FINER POINTS

To stitch up or give away *(left)*: exotic needlepoint ornaments from A Dragon's Tale. Each flower or bird kit, with trimmings, is $25.

LONE (AND RISING) STAR



JEFF ROWE

I've always wanted to paint pottery with a watercolor effect," says Texan Jess Lord, 77, a former university professor. "It just took me years to perfect." Eight years ago, when Lord retired, he took up pottery. Now his luminescent wares *(left)* are catching on. Find Lord's work at 11 galleries across the country, including La Paloma Gallery del Taos in Taos, N.M.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE SEASON'S DEBUT

I don't like the same old pine garlands for Christmas," says style-setting florist Sura Kayla *(right)*, who has just moved into her first shop in NYC's SoHo. That's why she's decking her halls with a touch of glitter—grapevines entwined with gold fabric and decorated with gilded fruit. "I've found this wonderful gold paint that makes even plastic fruit look like the work of a Dutch master," says Kayla, who sells the special gilding for $6 a jar. Kayla's fine hand and special effects cover more than just flowers and fruit: Using lacy, leaf-patterned Japanese rice paper ($5 a sheet) as a stencil, she spray-paints over the paper to decorate furniture and boxes (see finished cupboard, right). Sura Kayla SoHo, 484 Broome St., New York 10013.



GEORGE BENNETT



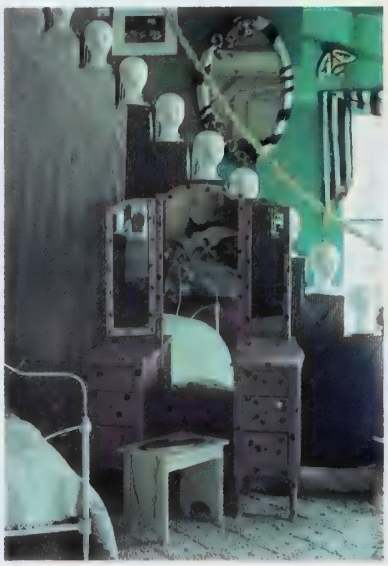
STYLE BEAT

The power of personality—
all it takes is witty brushwork
and snappy repackaging



Faux pinto: The fad skin of the '60s shows '80s spots on canvas with Santa Barbara Designs' retro campaign chair, $575.

Fresh from three coasts—East, West and South—come sources that put playful new life into old designs. We like the wit and wonder of these "reawakened" pieces. In Maine, Tom Odle and Mark Philbrook's imaginative brushwork transforms flea-market and garage-sale finds. In Miami, Carolyn Robbins and Carlos Castro at Antares strip vinyl from '50s furniture to give it an innovative, updated look. California's Santa Barbara Designs rewraps the classic campaign chair with a Western vision on crisp canvas. Any one of these lighthearted pieces will take the pomp out of formal circumstance.

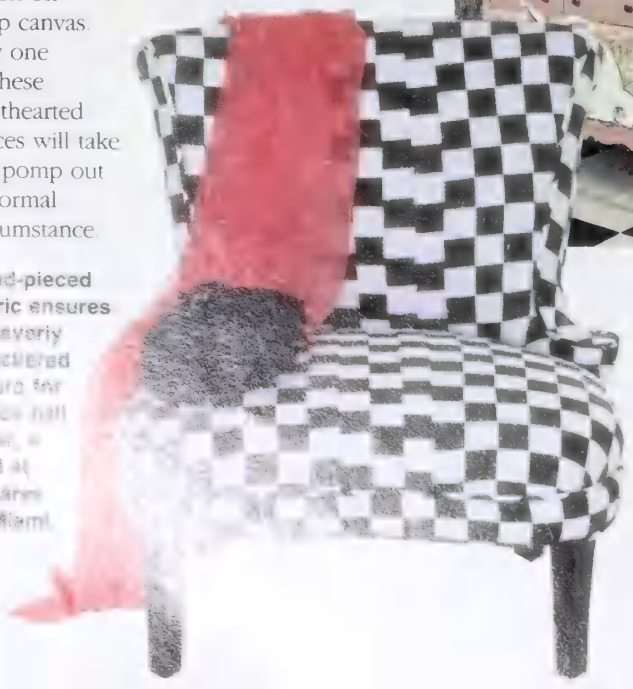








LYNN KARLIN



Hand-pieced fabric ensures a cleverly checkered future for a '50s hall chair, a find at Antares in Miami.

"Our shop always looks a bit like Pee Wee Herman's playhouse," says Tom Odle of This Day & Age in Freedom, Maine. His one-of-a-kind transformations include a violet-studded dressing table, recipe chairs, a nanny-the-towel-rack and a tiger-striped TV table.■

Editor CLAIRE WHITCOMB

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"My husband makes chili good enough to bring tears to your eyes. I guess it has something to do with the *way* he cooks. There's usually more chili on the cooktop than there is in the pot. Sometimes I wonder if he uses one at all. But with our Whirlpool® appliances, I don't worry about it.

You cook, I'll clean up. My husband and I have a deal. If he cooks I'll clean up. And vice versa. With this smooth ceramic cooktop, I think cleaning is the easier job. Even on chili night. Spills can't run underneath the burners. And the edges around the cooktop keep messes from dripping over onto the sides or the floor. I just wipe the top clean.

Like father, like son. My 12-year-old spends more time in the kitchen than I do. Seems like every time he turns on the tube, he puts another TV dinner in our Whirlpool oven. Yesterday he forgot to take it out. By the time I found it, all the splatters and spills were baked on. My Whirlpool self-cleaning oven took care of it though, so I didn't have to.

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TRAVEL

HOW TO REALLY GET HOME FOR THE HOLIDAYS

By CATHERINE SEIPP



When Robert Benchley observed that there are two ways to travel—first class or with children—he left out one major category: travel during the holidays. And if you also happen to be traveling with children at that time, well, that's just an extra fillip of stress for the whole nerve-wracking experience. There's no denying that the holiday season presents the worst scenarios for frayed tempers, crowds and weather delays. Yet there is good news, which you may find hard to believe when envisioning an airline meal in a plane parked on the tarmac for four hours while the wings are defrosting.

First, a look at the problem. It's more than just families going home to celebrate. You may be anxiously headed for the warm embrace of your sisters, cousins and uncles, but you're also competing with myriad throngs who make mid-December through the week after New Year's a peak vacation period. Which is why traffic's slightly heavier from east to west and north to south at the beginning of the season, as travelers escape the snow for places like Hawaii, Florida and southern California. That pattern reverses after New Year's, of course, as everyone heads back to work or school.

Then there's the legion of football fans with last-minute reservations. "You never know which team in the Big Ten will play the Rose Bowl until the end of November," explains United Airlines spokesman Charles Novak. "It's not that there are some who are going to the Rose Bowl." Put this together with unpredictable winter weather, and you can end up with some memorably bad experiences.

But there *are* ways to avoid—or at least lower—the odds of turning a jolly, festive time into misery. Here's how.

DESPITE CROWDS, TRICKY WEATHER AND AIRPORT TRAUMA, THERE *ARE* WAYS TO BEAT THE SYSTEM

Don't Go With the Flow

"I ask people this all the time: Do you really have to go at peak hours?" says Paula Musto, corporate communications director for Eastern Airlines. "If you do, you'll have to face the fact you'll be traveling with crowds." Like all airline employees, Musto flies standby, yet never has a problem getting home for Christmas when she leaves after 4 P.M. December 24. "The worst time is December twenty-third—all day—and December twenty-fourth in the morning," she says. "After that, a flight is actually quite civilized."

As far as other days in the season go, David Jeffrey of the Airline Passengers of America, a Washington, D.C., lobbying and consumer advocate group, suggests avoiding Friday night flights and all flights on Sundays, when everyone goes home. "And avoid peak periods," he adds. These are 8 to 10:30 A.M. and after work, when businessmen are on the planes.

The same principle holds true for train travel. "If you're trying to beat the system," says Patricia Duricka, an Amtrak public affairs officer, "there are only a couple of ways to do it: Get on at the originating point and travel at inconvenient hours." But while some people's worst memories are of standing-room-only trains at Christmas, there are ways to make unreserved routes more pleasant. Not everyone knows this, says Duricka, but for a few dollars more you can go custom class on an unreserved train—which guarantees a seat. (Examples: A $33 ticket from New York to Albany costs $7.50 extra for custom class; a $22 ticket from San Diego to Los Angeles costs $5 more.) On some routes there's also full club service, which includes a cabin attendant to serve meals.

The teeming masses rarely think of December 25 as a suitable day for flying, but

(Continued on page 30)

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GETTING HOME FOR THE HOLIDAYS

Continued from page 28

smart travelers often do. "On Christmas Day," notes United Airlines' Novak, "you can practically hold bowling tournaments on the planes—they're so empty." A look at frequent flyer blackout dates confirms this (free or upgraded travel isn't always allowed on busy days). For example, TWA's awards aren't honored December 22 to 24, but December 25 is okay.

So every year, Joan Quinn, a Los Angeles art collector and a veteran traveler, and her husband and two daughters celebrate Christmas Eve at home and leave the next day for 10 days in Paris, London or New York. They find Los Angeles too congested at Christmastime. Aren't other cities congested too? "It's funny," responds Quinn, "they may be crowded, but you don't feel the same responsibility when you're not in your own home."

That responsibility may have to do with entertaining visitors. Despite the celebrated sentiment of being home for the holidays, the charm can wear thin. After a couple of days as a houseguest, your hosts (even family, maybe *especially* family) may weary of extra cooking, extra laundry and extra people in the bathroom. No doubt, some of the stress of holiday travel is caused by what happens when you do finally get where you're going, and dreams of an impossibly perfect, nostalgic Christmas descend into family bickering. Maybe you've never considered it, but . . . what's wrong with staying in a hotel?

Most nonresort hotels offer steep winter discounts—typically at least 40 percent off—and festive extras during the holiday season. Hyatt, for instance, has decorated trees in specialty suites and presents on the pillow (Chicago), complimentary cookies and eggnog (Cincinnati), stuffed bears for families requesting cribs (Washington, D.C.). Staying in a hotel doesn't mean you won't be spending Christmas with your family. It just means a bit of privacy and the freedom to enjoy it more.

Getting a Handle on Baggage

So much of the misery of travel plans gone awry stems from loss of control. And few things make you feel less in control than standing beside an ever-turning baggage carousel while your mind goes round and round too: Your bags didn't make it. Most lost luggage—something like 99 percent, according to airline sources—is recovered and delivered to its destination within 24 hours. But when it's Christmas and the bags contain precious presents, that's 24 hours too many.

There are ways to prevent late bags. The travel industry emphasizes that you should allow *plenty* of time to make a flight—which means getting to the airport at least an hour early, and allowing an hour and a half for connecting flights. That's the most frequent tip everyone offers for avoiding holiday travel traumas. The point isn't just to make sure you get on the flight, but that your bags do too. "It takes time for a bag to go from counter to plane," says Dik Shimizu, coordinator of corporate communications for America West Airlines. "It can't move as fast as a person running through the airport."

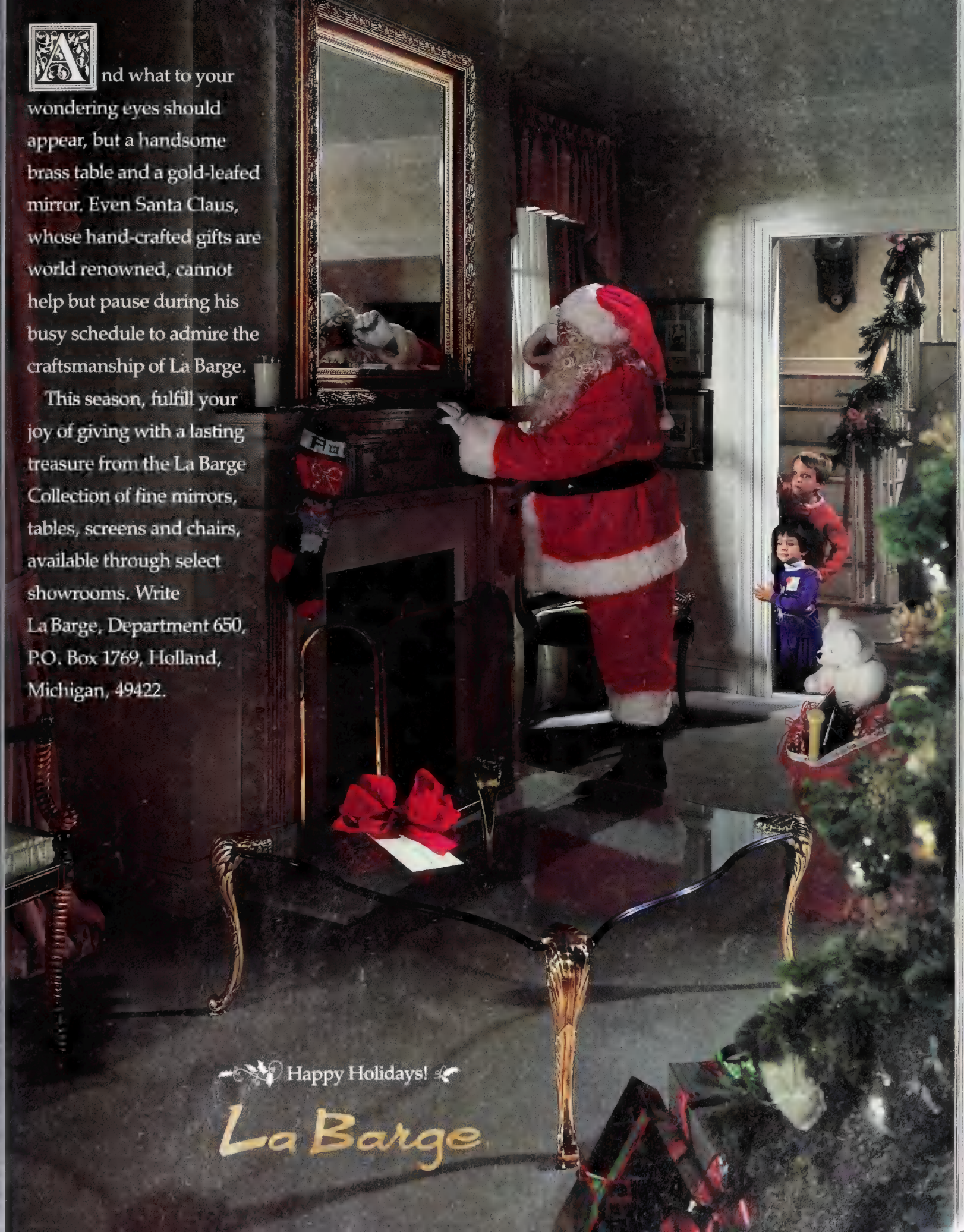
And it saves even more time if you have your tickets in hand before you go to the airport, and if you get a seat selection when you make the reservation. That means you can check the bags with the skycap at the curb and go straight to the gate. Those people squashed in the middle seats on the plane are the ones who didn't think of this possibility.

Often enough, at this time of year, "lost" bags are actually lying in pieces somewhere on the freight cart. Beware of cramming too much into expandable soft luggage. "Around Christmastime people always overstuff suitcases so they self-destruct," says Eastern's Musto. "They will literally break apart, they are so packed with presents."

Lugging everything on board, though, is not clever. This year, the Federal Aviation Administration has forced airlines to strictly enforce carry-on baggage limits: no more than two bags, and possibly just one if the plane is full. Check when you make the reservation, but the requirements of America West Airlines, says Shimizu, are pretty standard: Under-the-seat bags must be no larger than 45 inches in total dimension (example: 9 inches plus 13 inches plus 23 inches), and garment bags can't be more than 54 inches total.

Be careful about the kind of presents you travel with, too. You may think a toy gun is a perfect gift for your little nephew, but just don't expect it to pass through security. Things that seem innocent to the average holiday traveler can look awfully menacing at a checkpoint. "Don't take Aunt Sophie a set of carving knives and think you're going to get them on board," says Novak. He learned this the hard way, after buying a set of knives on a trip to California. "I didn't even think of what they would look like on the X-ray ma-

(Continued on page 32)


And what to your wondering eyes should appear, but a handsome brass table and a gold-leafed mirror. Even Santa Claus, whose hand-crafted gifts are world renowned, cannot help but pause during his busy schedule to admire the craftsmanship of La Barge.
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The Hearst Corporation

GETTING HOME FOR THE HOLIDAYS

Continued from page 30

chine," he says. "I was embarrassed as hell when they took them away from me."

Silver Linings

What if, in spite of all your best-laid plans, things still go wrong? Just concentrate on a happy ending. Houston writer Alan Waldman vacationed in Hawaii one holiday season and was bumped off an overbooked flight going home. The airline gave him $400 to spend a few extra days, and Waldman found he liked Hawaii a lot better than Houston. He spent the extra time applying for a job, got it, and moved to Hawaii, where he met and married his wife.

Maureen Sajbel, a New York lifestyle editor, once had a home-for-the-holidays experience that seemed pretty unredeemable. But she managed to scrape something out of it. "I was going from Chicago to Appleton, Wis.," she says, "and the weather was unusually warm. It was so foggy that they couldn't see to land." The plane eventually turned back to O'Hare, and the airline sent the passengers on a four-hour bus trip to Appleton.

"I was so depressed by the whole experience," recalls Sajbel, "that I wrote asking for a refund to make myself feel better. United sent it with no argument." There's nothing like coming out on top.

Inside Moves

Whenever you make an airline reservation, bear in mind that the ticket agents have lots of information about each flight: whether it's usually late or on time, whether it's likely to be crowded, whether it comes up from South America and is often delayed by customs. Agents will not offer these helpful tidbits unless you ask, but taking the time to ask can save a lot of grief. Leaving at 10 A.M., for instance, may seem convenient until you learn that it's a crowded flight flying in from a hub, connecting at your airport, and flying out again. At 8 A.M., on the other hand, there's a half-empty originating flight.

You might expect that spur-of-the-moment travel plans are out of the question during the holiday season, but actually, chances of flying standby at that time aren't bad—and ticket agents can help steer you to the right flights. Airlines overbook like mad during the Christmas-to-New Year's crush (another reason to get to the airport early—to avoid being bumped), but that's because they're plagued by no-shows then. United Airlines, for instance, expects 17 percent of its reservations to evaporate this season, up 2 percent from last year. "It's a bit of musical chairs at Christmas," says Washington, D.C., travel agent Larry Frommer, "even though you've got the crowds, if you have the time, flexibility and patience, there is always a possibility you'll get on standby."

You can't control nasty weather, a constant dilemma during Christmas-season travel, but it might help to know which airports are known for problems and to try to avoid connecting flights there. Chicago's O'Hare and Denver's Stapleton are regularly snowed-in, and Atlanta and Miami often have rainstorms. New York's John F. Kennedy and LaGuardia are frequently foggy. Minneapolis/St. Paul, on the other hand, handles winter very well. "They have a terrific on-time record," says Frommer. "They're prepared for bad weather—the hardest part is getting to the airport."

If possible, you should make connecting flights on the same airline. That way, if there's a delay, the airline knows it and will probably hold back the connecting flight.

Don't Give Up

Even when things look hopeless, there are steps that may help. Maureen Sajbel, who's flown 250,000 miles in the past five years, recalls averting a missed connection for her brother and sister-in-law at Christmastime. "I was seeing them off to Detroit, and the plane was late taking off," she says. "So I called the airport manager in Detroit and said, 'You know, if you hold the plane five minutes, they'll make it, and if you don't, they won't.' When they got there, they ran to the gate, and the attendants holding the plane asked, 'Are you Pat and Ricki?' They were so surprised.

"One thing I've found," she adds, "is that extreme courtesy really helps, because those people are so used to being screamed at this time of year, they just ignore it." Once, when she was trying to make an overbooked flight during the holidays, people were being bumped right and left, and the mood had degenerated into the expected state of outraged yelling and indignation. When Sajbel got to the counter, she smiled a lot and softly said, "You know, I'd really *love* to get on that plane."

She got the last seat in first class on a coach ticket. As Tiny Tim might say, comfortably sipping free drinks while ensconced in first-class luxury on the last flight out, "God bless us, every one!"■

A strategic traveler, Los Angeles-based Catherine Seipp writes on movies, crafts and interior design.

Butterflies of the World

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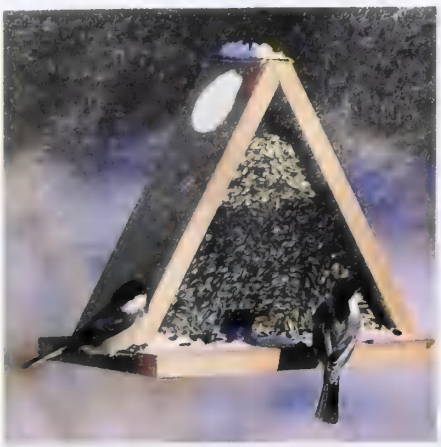
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GARDEN GUIDE



At last—dazzling hibiscus that bloom *indoors,* plus surprising news in plant care

By KEN DRUSE

The growing popularity of outdoor gardening has fueled new enthusiasm for growing plants *indoors,* particularly in winter. Now, as we await the arrival of spring catalogs, is a good time to explore some of the newest houseplants, plus new ways to show them off and tend to their needs.

Today's indoor gardeners continually seek unusual varieties, and retailers are responding. In most cases the "exotics" are no harder to grow than their familiar cousins. Here's what you're likely to find when shopping today's plant stores and nurseries:

- stocky hibiscus hybrids covered with flowers *(above)* in brilliant shades: gold, yellow, orange, dusty pink, cream and red. The plants are compact when purchased, because they may have been treated with a retarding chemical, but tall growth will appear as the chemical wears off. Blossoms will continue if the plants get long hours of bright light or direct sun.
- several new philodendron hybrids, such as 'Royal Queen,' which have dense foliage with intense colors.
- a beautiful new version of the Boston fern, called the 'Dallas fern,' which thrives in dry interiors—a major improvement.

This year's new plants—all of them patented—are usually sold with care labels. If not, ask a salesperson for advice or visit your local library. Three good reference books are *Exotica, The Exotic Plant Manual* and *Tropica*—all written by Alfred Byrd Graf (Scribners).

Here's a potting mix discovery I'm eager to share: I never use sand, the traditional drainage material, in my houseplant growing medium. Sand is heavy and tends to flush out through the pots' drainage holes. Also, knowing how much to use is difficult. Until recently my potting mix has comprised four parts peat moss and one part perlite (exploded volcanic rock). Perlite holds moisture and air and, because of its coarseness, is good for drainage. However, it floats to the top when you water and often litters the surface with little white "rocks."

So I began searching for a drainage substitute, a natural-looking porous, granular substance—something like crushed bits of fired clay. And—eureka! *Cat litter.* Try mixing some—untreated, unscented—in your potting medium. Use the same four-to-one proportion, adding more litter for cacti and succulents.

While looking for products that make indoor plant care easier and more efficient, I also discovered Jobe's Water Signals—moisture indicators for houseplants. At first I was skeptical of these little cardboard and plastic stakes, but I can assure you that they do save time and energy. When soil is dry, the stakes are yellow; when soil is moist, the stakes are green. You know at a glance when it's time to water.

Good-size plants can be costly, but if you think of them as investments in your home's interior, you'll find that they deliver greater rewards than other decorative elements. Consider a houseplant a living sculpture. Placed on a pedestal and lighted well, it can have much of the power and presence of a Giacometti or a Brancusi. ■

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HOUSE BEAUTIFUL
DECEMBER 1988

WELCOME THE SEASON'S BEST



Our decorating secret for this fragrant farmhouse is an all-outdoors, all-nostalgic, gently Scandinavian theme: 10 kinds of greenery for the house and Old World ornaments for the tree ▶

Sharpen the sweet familiarity of Christmas with the spice of the unexpected

In this venerable 1750 farmhouse, in Millbrook, N.Y., Christmas celebrations are an annual event, something in the very air and architecture. Owner David Webster, an interior designer, likes to vary holiday habits by tapping into another country's style or choosing surprising colors. This year, Webster, his partner, Michael Eriksson, and HB designers worked together to create a variation on the conventional red and green American Christmas. The resulting festival of traditions revised seems right in a house that has evolved—a center chimney cottage enlarged in the Greek Revival period, embellished in Victorian times, abandoned altogether and then restored in recent years.

For the holiday dressing, floral designer James E. Goslee III handled the greenery with two goals in mind: "abundance and variety, from shiny dark greens to feathery gray." The designers added to the ceremonial red a group of rousing accents: turquoise, magenta, chartreuse. On the tree they hung antique handcrafted decorations, new cornucopias adapted from a 19th-century book, clementines and little candles (unlighted, for safety's sake)—an idea borrowed from Scandinavia. ►



Preceding page: **David Webster's four-poster is luxuriously swagged with pine and balsam. Biedermeier clock, Macy's Corner Shop; pedestal table, Evergreen Antiques.** *Above:* **Boxwood frames the front door.** *Right:* **Biedermeier side chairs, Linda Horn Antiques. Other Biedermeier, Macy's Corner Shop; rug, Coury Rugs, Inc.**









Glossy wintergreens offset the lush accents of Victorian cones and golden fruit

Decoupage artist and teacher Dee Davis fashioned more than two dozen Victorian cornucopias *(above)* for the tree, using Italian marbleized papers, satin fabric and glazed and metallic papers worked on manila cones (see page 75 for how-to instructions). Then she dipped into her store of lacy, glittering trimmings to turn them into Christmas valentines. *Left:* Interwoven boughs of various greens adorn the mantel. Owner David Webster painted the wide living room floorboards, as early Americans did and Scandinavians still do. *Opposite:* Small clementines, hung on the tree with wire and gold ribbon, fill the room with color and scent. The original kitchen fireplace had been walled over.►



After you hang up the pine and balsam garlands, it's like "sleeping in a Christmas tree forest"





Two large authentic-looking wardrobes *(top)* are actually new. One encloses a small bathtub. *Above:* A Biedermeier secretary and chair in the main bedroom are from Macy's Corner Shop. Desk accessories, James II Galleries, Ltd., and Vito Giallo Antiques, Inc., *Right:* Floral designer Tomes Goslee says that sleeping in the pine-and-balsam-hung bed is "like being inside a fragrant Christmas tree forest."

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Now wonderfully homey, this vintage backdrop for the neoclassical furniture and Christmas dressing required real vision when David Webster and Roger Malandra first saw it in 1979. They bought a derelict house with hidden treasures: a walled-off stone cooking fireplace with original iron fittings; mellow, wide floorboards covered by modern narrow ones. In the yard, Webster found original doors and pulled-down moldings. All were pounced on gratefully. Then came the easy part: Painting and decorating put the finishing touches on the house. Colonial colors now contrast with white walls—yellow ocher for the living room, mushroom gray and a red once known as "Spanish brown" for the kitchen, forest green for the main bedroom. In 1984, Webster celebrated his first Christmas here—and he's been living happily ever after.■

Writer ELAINE GREENE
Photographer LIZZIE HIMMEL





50 GIFTS FOR UNDER $50

We pounded the pavements, searched the stores, scoured the catalogs to find the brightest, wittiest, most luxurious presents around—all at terrific prices. So just sit back and watch those eyes light up when everyone tears off the wrappings ▶



For babes in toy land, young and old: hand-painted pillows *(above)*, $35 each, Barneys New York. *Below:* Blue bench, $40, Sawmill Furniture Co. Gloves with kittens, $35, Mabel's. Flying pig mobile, $27.50, and old woman in shoe, $47.50, R.&R. Robinson Inc. Papier-mâché finger puppets, $35, The Museum Shop of The Art Institute of Chicago. Alphabet ornaments, $3.50, Kurt S. Adler, Inc. Animal boxes, $15 to $20 each, Jenny B. Goode. Oversize stocking, $42, Sweet Nellie. Fair Isle baby blanket, $50, Laura Ashley.

PHOTOS: TEAPOTS AND BASKET OF GRASS, JESSE GERSTEIN; ALL OTHERS, JEFF McNAMARA



To find charming teapots, check out any Chinese import shop. Our finds: elephant, $9.50, Pearl River Mart; hen pot with cups and tray, $20, Wing On Wo Co.; fish, $13.50, Ewa Import Inc.



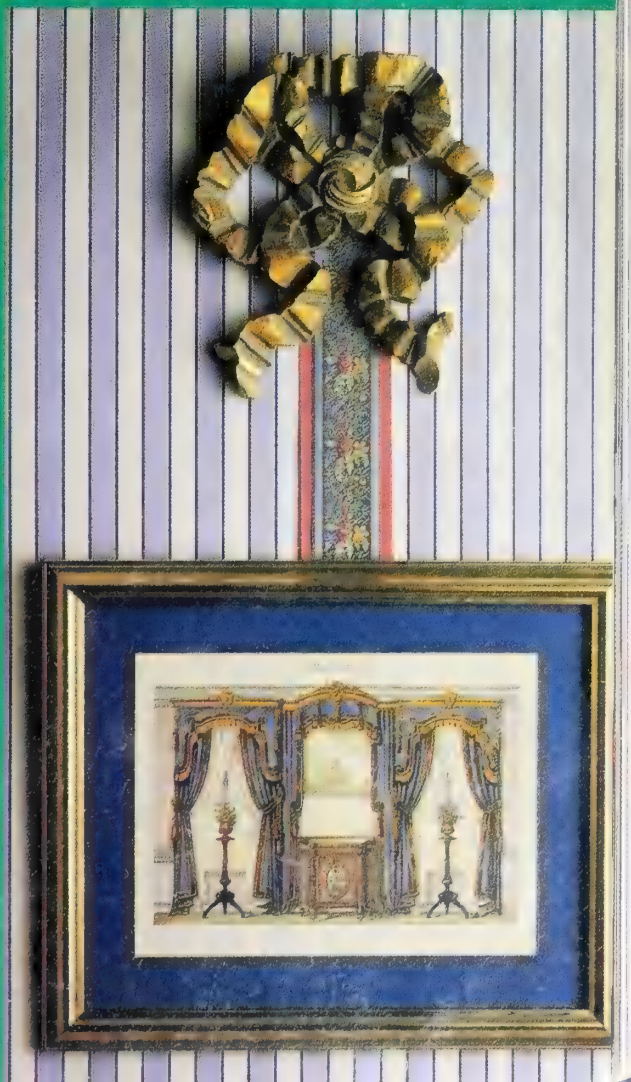


The personal vanities *(above)*: mirror with painted frame, $45, Ffolio 72; pitcher, $40, and jar with lid, $26.50, Laura Ashley; potpourri, $20 a box, La Petite Fleur; heart frame, $6, Fetco; bottle with silver top, $30, D. F. Sanders & Co.; silver-plated bowl, $30, Avventura; swansdown puff, $35, Barneys New York. *Below:* Fitted basket, $50, Picnic Time. Plaid blanket, $30, Faribo. Red blanket, $40, and horse harness, $25, Dunroven House.





To brighten the winter weary, a bit of spring lawn in a basket *(above)*, $47.50, Twigs. *Below:* Framed print, $50, J. Pocker & Son.►





Barbara Eigen's sparkling version of traditional sponge-ware *(above)*—pitcher with turquoise band, $46, Dean & DeLuca. *Below:* The luxury of tortoiseshell translates into glass—bowl, $35, and goblet, $5, The Pottery Barn.





For a winter windowsill *(above)*, fill a terra-cotta planter ($35, Smith & Hawken) with herbs. *Below:* Harbingers of spring for gardeners: calendar, $15, Winterthur; picket-fence cachepot, $24, Sawmill Furniture Co.; *Taylor's Guides to Roses and Bulbs,* $15, Houghton Mifflin Company; trowel, $10, Hardenbrook Designed; note pad, $11, R.&R. Robinson Inc.





rganizer, $40, Ffolio 72. Toast rack, $30, nny B. Goode. Vase, $50, Swid Powell.



For a friend who's hooked on trout, give this realistically painted wood mug rack with alluring mugs *(above)*, $35, Boston Warehouse Trading Company.



ach homemade butter cookie is tied up with colored icing *(below)*, 30 a dozen, Butler Baking. *Below right:* Scalloped plates colored look like botanical prints, $14 each, The Haldon Group.

For your favorite sybarite *(above)*: loofahs, $4.50 each, Victoria's Secret; bubble bath cream, $15, Ad Hoc; French soap, $6 each, bath mitt, $17.50, English bath salts, $6, French bubble bath, $17.50, and Italian dusting powder, $30, Barneys New York; hand towel, $37, D. Porthault & Co.■

PHOTOS: TORTOISESHELL BOWL, BATH TREATS AND LEAF PLATES, JESSE GERSTEIN; OTHERS, JEFF McNAMARA

FOR MORE DETAILS, SEE PRODUCT INFORMATION





HOUSE WARMING

Dress up in a big way—grand garlands and natural splendor for a Maine house



In this 1920s house, we've decked the halls to inspire you. From the jaunty wreath and spiraling garlands *(left)* to a tree showered with Victorian ornaments (opposite, see page 75 for details), any of these lush designs will usher in a hearty spirit.►


R
U

Lavish attention on the family's gathering places—kitchen and fireside

No doubt, you're wondering about decorating for Christmas. And, no doubt, you're pressed for time. Well, relax. To help you, we called upon Jack Follmer of the New York City flower shop VSF. Follmer, whose designs easily translate in white-box rooms, took his cue from this home's rough and ready personality—its hand-hewn beams, high ceiling and stone fireplace. He fashioned thick, richly textured garlands that hold their own in the big rustic space. And his extravagant mantel centerpiece includes flowers not usually associated with Christmas—a burst of color and bravado.

"Nothing is complicated or exotic," says Follmer, who gathered greens in nearby woods and used hydrangea dried from last summer's cuttings. The fresh fruit—as colorful and shapely as any manufactured ornament and much more fragrant—comes straight from the green grocer. With such luscious ingredients, creating glorious decorations is just a matter of wiring together branches, pinecones and fruit. Then, everyone trims the tree.

SEASONAL VIEW Greens piled on a windowsill softly frame the outdoors *(left)*.
HARVEST WREATH Fruits are handsome ornaments. Just run a wire through each piece to secure them.
MADE FOR MEMORIES Dust off that vintage cookware you've been collecting for baking or display—a nostalgic way to evoke the past.
HOLIDAY DRESS The wing chairs sport slipcovers made specially for Christmas from wool throws *(opposite)*.
NATURAL SPIRIT The garlands include greens, giant pinecones (saved from year to year) and dried hydrangea. Or weave in dried wheat, roses or coxcomb.
ROSY BLOOMS Instead of predictable poinsettias, try roses, tulips, ranunculus.
TWO IN THE BUSH For the boxwood trees on the mantel, just push branches into Styrofoam cones and shape with scissors. Attach fruit with wooden sticks. ■

Editor CAROLYN ENGLEFIELD
Writer JANE MARGOLIES
Photographer LYNN KARLIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

BAKEWARE AND ASSORTED ANTIQUES, HEARTHSTONE AT STONECROP; SOFA FABRIC, WAVERLY; RUGS, T.K. WOODARD; STOCKINGS, SWEET NELLIE





TAKE A BOUGH

Nothing brings home the holidays
like one dramatic gesture ►



Lush beauties—roses, wild moss, blushed berries—join the holiday circle

This Christmas, while all about you indulge in excess, why not opt for one splendid gesture—a wreath, for instance, so dramatic that you want nothing more? We asked a few of our favorite professionals—including an HB staff member—to design just such a statement. *Opposite:* For this ravishing wreath, floral designer Paul Bott of Twigs preserved roses in silica gel. *Right, top to bottom:* Florist Sura Kayla collects wild mosses, acorns and birds' nests all year long for her season's celebration. Artist Robert Jackson cut flowers out of colored paper, then painted on details. Clusters of pink pepper berries were woven into a vine wreath by Billy Jarecki of Mädderlake. Floral designer Zezé chose the airiest vine wreath he could find, then nestled pinecones and moss into the graceful curves. *Left:* For a gossamer wreath, jeweler Kazuko Oshima strung quartz crystals, garnets and green tourmalines on gold-filled wire. *Preceding pages:* For the eucalyptus wreath HB staff member Mary Taylor tucked in stems of ivy sprayed with gold paint. For how-tos, see pages 75 and 103.►

PHOTOS: THIS PAGE, KARI HAAVISTO. OPPOSITE, MARINA SCHINZ





ALL PHOTOS, JEFF McNAMARA

Set the scene with the ceremony of Christmas past and the excitement of Christmas present



Above: **Small trees set in drifts of tulle transform a table into a miniature fairyland. Tree ornaments are scaled to match: gold-painted eggshells filled with tiny pinecones, doll-size cornucopias and gold-painted whistles.**

Right: **For the Christmas breakfast table, gather all your richly colored finery. Here, designer Anthony Antine used a paisley shawl and majolica plates. For a new take on traditional fruit pyramids, Paul Rueckwald chose tiny lady apples.**

Left: **Nothing could be simpler—or more charming—than an old-fashioned spruce garland twined with gold cord and gold beads from the dime store, then tied with raffia bows.**■

Writer ELIZABETH H. HUNTER

FOR MORE DETAILS, SEE PRODUCT INFORMATION





MODERN ROMANCE

Finnish designer Ristomatti Ratia makes spare rooms user-friendly

In the showcase of international contemporary design, the talent of Ristomatti Ratia, 46, is one to reckon with. The notches on his creative belt include such modern home furnishings classics as the Palaset storage cubes and some of the boldest Marimekko linen designs of the 1970s. Now back in Helsinki, after nearly a decade in the United States, Ratia has branched into films and videos while keeping his hand in product design as a partner in Ergonomia Designs. Over the years, as a backdrop to his world-ranging business travels, he has evolved a personal style for his homes, transforming sometimes ordinary spaces into all-white interiors where objects seem to float and serenity dominates. His latest cocoon: an apartment *(left)* in a turn-of-the-century building *(below)* in southern Helsinki. ►



Ever-changing artwork warms up the mood

The more boring a room is, the more it challenges me," says Ristomatti Ratia. "Some people have crossword puzzles for a hobby. This is mine."

Unlike other interiors he has recast, Ratia's latest digs were exceptional to start. The 1910 apartment building was designed in the National Romantic style, Finland's version of the Arts and Crafts Movement. Seen in this context, the romantic quality of Ratia's style reveals itself. Even though he usually takes down walls and pares rooms to their essential structure, he also injects a lulling sensuality. His all-out use of white is lavish and indulgent—and those are romantic traits. Walking through is like being surrounded by clouds and sunlight. Ratia describes the look friends dub "Ristomatti Style": "Floors and walls are the same color—'Painter's White.' It has a spot of black that makes it look soft. For the floors, I use boat paint." On that shimmering surface furniture floats. Canvas upholstery gives chairs a soft, tactile outline.

In spite of his professional training—at England's Leicester Polytechnic—or, perhaps, because of it, Ratia attacks a room in the flesh, not on paper. Collaborating with two carpenters in remodeling the apartment, he says, "We went through it, putting up boards here, two by fours there, wherever it looked good." The on-site sculpting yielded the ledges and counters where he displays a rotating selection of contemporary art.►





As if to emphasize his belief in fine design in the everyday object, Ratia welcomes a park bench and a dollhouse in his living room *(above)*. Over the dollhouse, which is fitted with lights as a lamp, is a work by Finnish artist Risto Suomi. Photo collage is by Roy Vaara. The door leads to a balcony over a garden.

In winter, flames from the original fireplace *(left)* dance off the white floors and ceiling. Stacked next to the fireplace are Ratia's prototypes of pine stacking chests. In the dining area *(opposite)*, formed by extending a table from the kitchen counter, David Hockney's "Desk" photo collage takes center stage. On the counter is a sculpture built of cake molds.


large
dog
biscuits

Clever design turned this 630-square-foot attic into a glowing retreat





Ristomatti Ratia's rooms mix masterwork with humble object—a Robert Rauschenberg piece coexists with a dollhouse. It's a surprising juxtaposition until you remember how much craft plus a strong folk tradition inspires Finnish design. In Ratia's carefully edited rooms, a dollhouse becomes folk art. A recurring motif, the dollhouse turns up in the attic he renovated above his apartment, this time as a kitchen bar *(opposite)*. He reworked the 630-square-foot space into a kitchen, sitting room *(above and left)*, bath and loft bed. "I am always changing," he says. "My life and my rooms are always evolving."■

Editor JULIANA BALINT
Writer SALLY CLARK
Photographer HANNU MANNYNOKSA







GREAT DESIGN
AT RETAIL

TROPICAL PUNCH

Exuberant color and pattern wrap up a Key West cottage in shades of the South Seas

Palm trees and tropical breezes are hardly prerequisites for a vibrant island look. Just think intense color and pattern. As this Key West house off the coast of Florida shows, furnishings can be very simple: Rattan chairs and wicker sofas, for instance, were the easy background choices of decorators John Rogers and J. Lawrence Brown. What really captures the mood of the tropics is the fabrics—watermelon pinks, mango oranges, tangy yellows and azure blues—all part of brilliant new collections from China Seas.

In Key West, this c. 1894 house is famous for its octagonal shape and generous porches. ***Right:*** **Fabrics for tablecloth, seat cushion, curtains, $40 to $72; all, China Seas. Rattan dining chairs, $129 each, Cavanagh's. Glasses, $42 each, Smyers Glass. Plates by Deruta, $35 each, Barneys New York. Glass-topped side table, $745, Ficks Reed.** ***Inset right:*** **White wicker sofa, $2,328; rocker, $849; armchair, $1,064; all, Ficks Reed.**

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



Layer on the paint in sassy colors and—presto—boring rattan and wicker turn bold and breezy

Back in the '70s, when wicker first moved indoors, the natural look was a serious matter. Sofas, ottomans and armchairs were served up in all-beige suites. Today, however, designers are using wicker in a relaxed, lighthearted way, as evidenced by this living room. It offers an eclectic collection of porch pieces—a deliberate mix of rattan and wicker that includes a Ficks Reed sofa ($2,344), chair ($1,325) and ottoman ($495), and a coffee table ($219 unpainted) from John Rogers Rattan Outlet. The secret to the table's aged look: layers of green and blue paint thickly applied to mimic old tables that acquired a brushup every generation. Another painterly expression is the fabric harlequin screen, the artistry of Sara Nesbitt, who worked with acrylics on canvas staple-gunned to a wooden frame.►





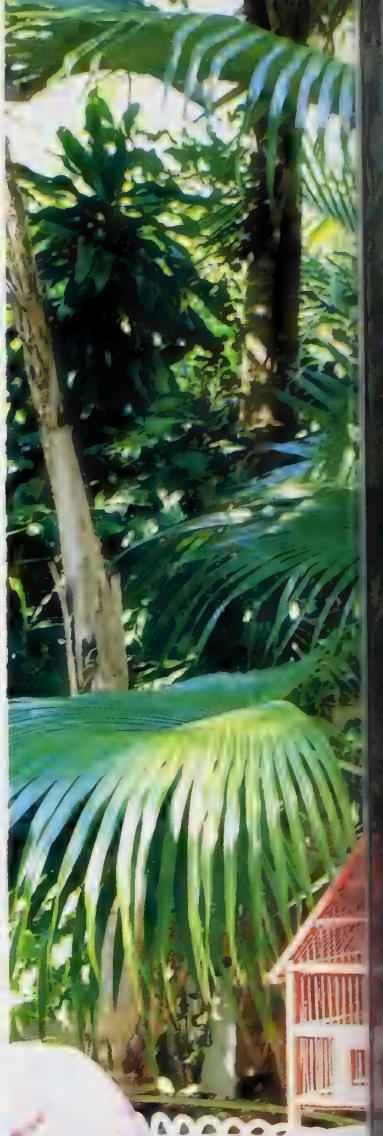
Right: **As if dressed for a party, this bright yellow chair ($560, Lee Industries) sports a swagged skirt and gathered top secured with fabric fasteners. Solid fabric, $84 per yard, China Seas. Throw on ottoman made of China Seas reversible Night and Day weave, $38 per yard. Sofa fabric, $56 per yard, China Seas. Straw mats, $49 each, from ABC International Design Rugs. Paper lamp, $100, Akari-Gemini. Bisque urn, $600, R.&K. Designs.**

Below: **That "pool pavilion" is actually just a wall with a slatted overhang. The "door" is a cleverly placed mirror.**

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES







Right: **Throughout the house, shutters lend charm and character. Here, they've been treated to a coat of bright aquamarine. Contrasting color accents come from an orange birdcage, $75, Zona, and a rose plate, $20, and yellow pitcher, $20, from Metlox Potteries. Painted fish by Robert Tolone, $275, Civilisation. Chartreuse vase, $190, Tunbridge Glassworks. Pink wooden platter, $46, Phillip Mueller. All fabrics, China Seas.**

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A porch this ample lets living come outdoors with all the indoor comforts—plump banquettes, colorful pillows and simple white sconces to add a soft night glow. Just for fun, John Rogers decided to curtain the area with bright floor-length fabric. "It's really just for romance," he says, "but it's also welcome when the sun is strong." Boundaries between indoors and out blur even in the bedroom *(below)*, which features a headboard fashioned out of painted plywood and topped with a whimsical finial that suggests a garden gate. White molding inspired by high Shaker chair rails rims the room so that hats, totes and towels turn into decoration. Comforter, $120 (full); sheets and pillowcases, $37 per set; all, Marimekko. Blue chair, $99 unpainted, John Rogers Rattan Outlet. Rug, $129, ABC International Design Rugs. Floor lamp, $100, George Kovacs, Inc. Paper lamp, $70, Akari-Gemini. ■

Editors
JODY THOMPSON-KENNEDY
and KIRSTEN HARWOOD
Writer CLAIRE WHITCOMB
Photographer MICHAEL SKOTT




Poolside comforts
include colorful
banquettes, pull-up
chairs and a
lighthearted
curtain to keep
out the sun and wind



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CLOSE-UPS

By PHYLLIS BARTLETT



PETER ARDITO

In a mere hour, you can fashion dozens of these festive spiral tree trims *(see page 00)*. Using scissors, Jack Follmer cut freehand circles, about 6 inches wide, from construction paper. Next, working from an outside edge, he cut a free-form spiral strip that gradually narrows at each concentric ring—so the spiral hangs naturally from its own weight.



MARINA SCHINZ

COMING UP ROSES

Paul Bott's wreath *(above and page 00)* stars his own garden—hundreds of blooms preserved in silica gel. Favorites: all varieties of roses, lilacs, little daffodils, viburnums, snowball hydrangeas. His secret: Create a work space and experiment. Flowers fade if removed from gel too soon, are brittle when left too long. Avoid fragile, thin-stemmed species like pansies. To assemble: On a wire wreath form, apply dry sheet moss, using a hot-glue gun. Do one section at a time, placing the largest blooms in moss first, then filling in. This is more like stringing a garland than painting a picture, but, says Bott, "you'll *know* when it looks right."

MOST MATERIALS FROM FLORIST'S-SUPPLY HOUSES

MOST CRAFT SUPPLIES, THIS PAGE, FROM STATIONERY AND ART-SUPPLY STORES



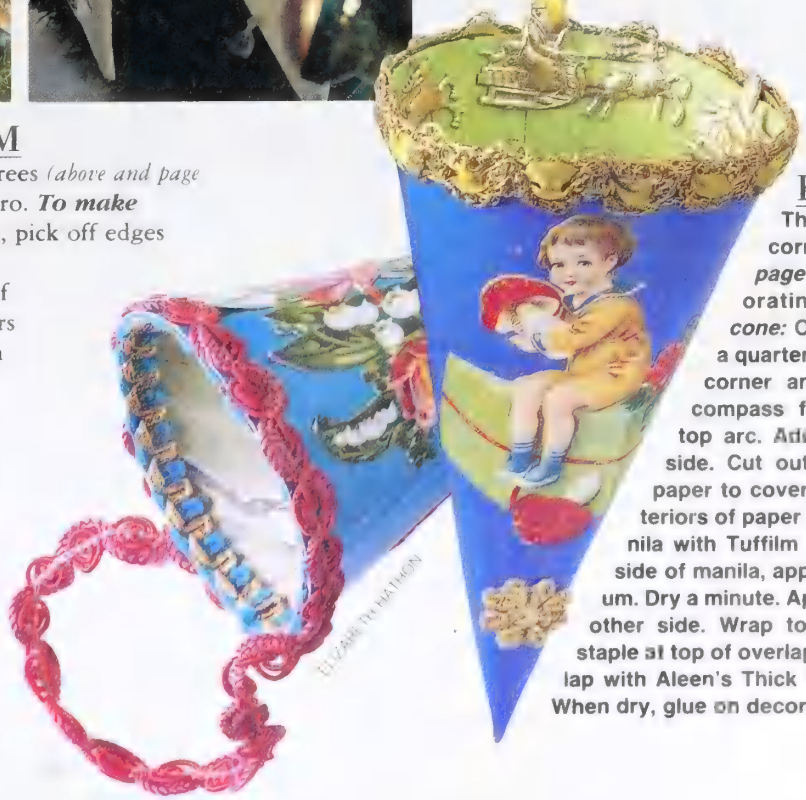


JEFF McNAMARA

HOMEMADE CHARM

Hand-wrought trimmings for tiny trees *(above and page 00)* were created by Zoe Clark Karro. ***To make eggshell baskets:*** Break large eggs, pick off edges by hand for more definition. Wash insides. Invert shells on partitions of empty egg carton and spray exteriors with gilt paint. Let dry. Set shells in carton pockets and spray interiors. When dry, use glue stick to apply ribbons and fill with gilt-sprayed pinecones. ***To make cornucopias:*** Gently fold coaster doilies (no mold needed) and secure, using glue stick. Add self-adhesive decorations (these are from Winslow Papers and Evergreen Press). Glue on ribbons (gauze ties from Hyman Hendler).

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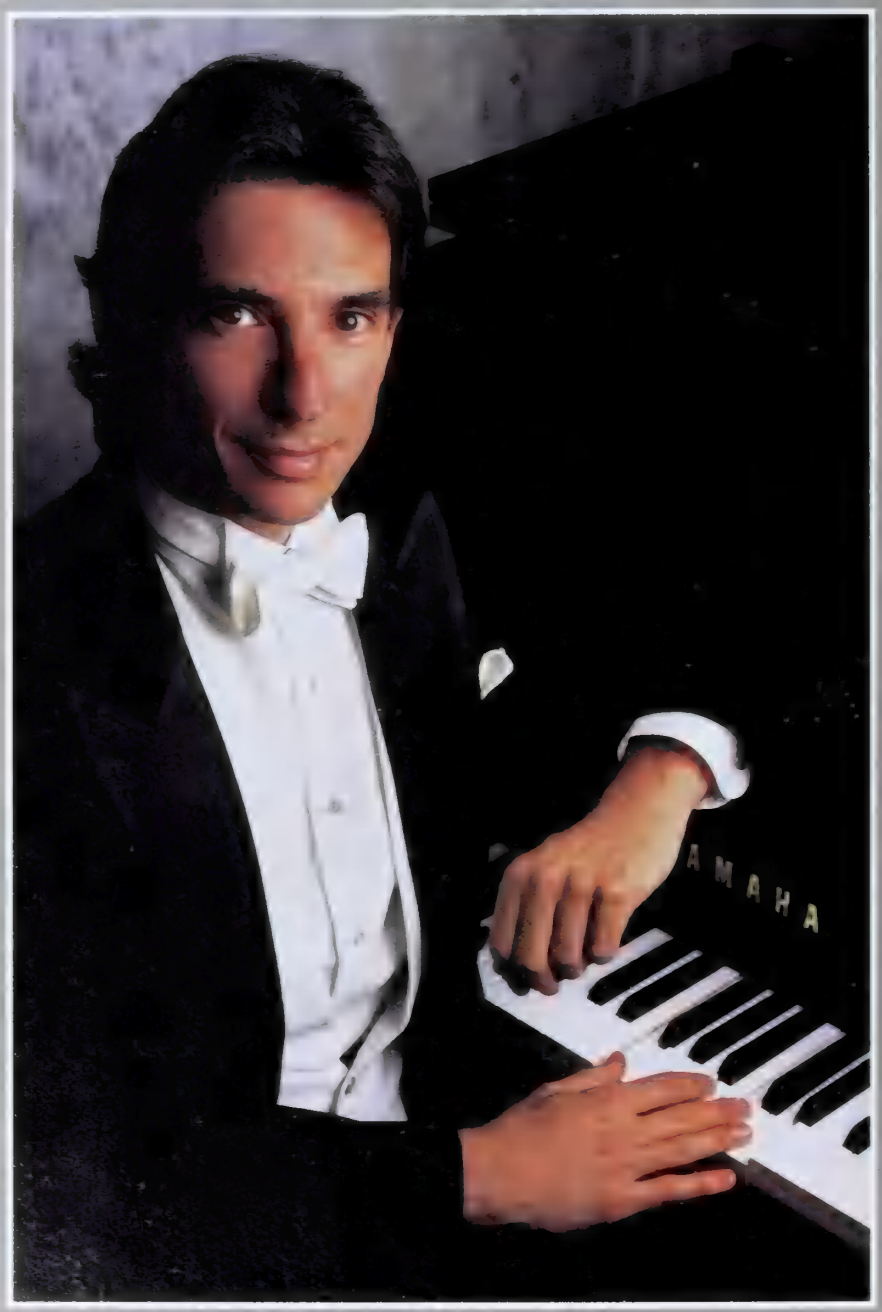
ELIZABETH MATHON

EASY ENGLISH FANCIES

These lavish Victorian cornucopias *(cover and page 00)* are the final decorating touch. *To make cone:* On manila paper, draw a quarter circle with 90-degree corner and 6-inch sides. Use compass from corner to draw top arc. Add 1/4-inch overlap at side. Cut out; use as pattern for paper to cover each side. Spray exteriors of paper and both sides of manila with Tuffilm spray sealer. On one side of manila, apply Hyplar Matte Medium. Dry a minute. Apply paper. Repeat for other side. Wrap top to form cone and staple at top of overlap. Glue length of overlap with Aleen's Thick Designer Tacky Glue. When dry, glue on decorations. ■

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ENTERTAINING PLUS

Edited by SARAH BELK

LAST-MINUTE TRICKS WITH FRAGRANT HERBS, A LEAFY WREATH AND LITTLE APPLES SPREAD SEASONAL CHEER—FAST



RITA MAAS



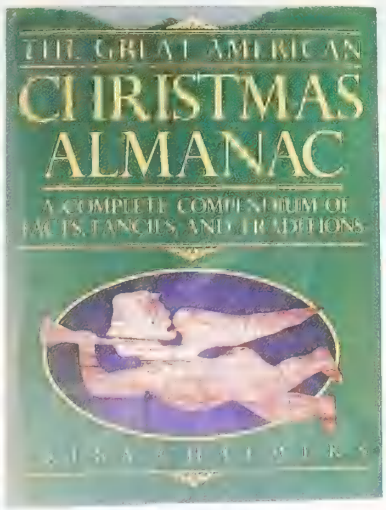
For fragrant, evocative decorations way beyond pine or poinsettias, think about herbs. Why not include a few rosemary "trees" *(above)* on the holiday table? Made from fresh-cut sprigs and a florist's oasis, each stands in a clay pot (8 inches, $19.50; 12 inches, $49.50). Or, hang an herb ball over the table for a bouquet of scents and soft colors. Each ornament (22 inches around, $49.50) contains dried sage, thyme, mint and more. Call Apple Pie Farm now to guarantee Christmas delivery, 215-933-4215.

DAVE KING



This lush wreath is a snap to make. Just cover wire frame with sphagnum moss and bind with spool wire. Using fresh-cut bay leaves, arrange overlapping bunches, all facing the same way. Wire in place. To decorate, attach small roses or berries with wire. Full instructions—plus lots more—in *The Complete Book of Herbs* (Viking, $24.95), by Lesley Bremness.

RITA MAAS



When you're frantically searching for one last gift, remember *The Great American Christmas Almanac* (Viking, $24.95). In this amusing and anecdotal volume, Irena Chalmers has pulled together recipes, yarns, carols and lore—plus tips on picking the perfect tree.

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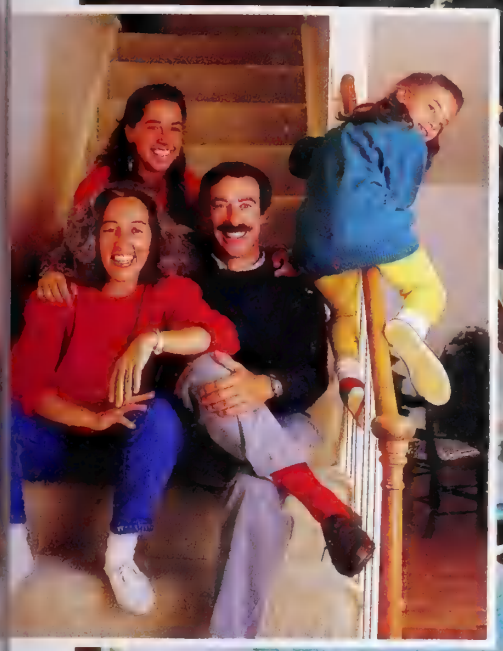
WALTER SMALLING



'Twas the night before his Christmas party, and Marston Luce had to decorate his Washington, D.C., antiques shop. In a twinkle of an eye, he nestled a paper-white narcissus into a basket-design planter and placed lady apples on top—a stroke of genius. Soon customers were asking to buy his last-minute display. "You get the classic Christmas colors without the holly," he explains. Send for the planter ($70)—the rest is a cinch.

Writer JANE MARGOLIES

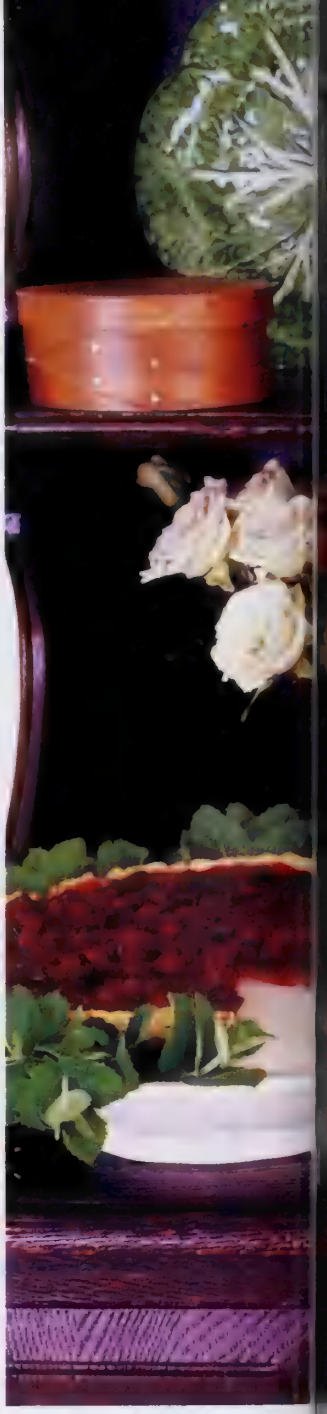

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A PERSONAL FEAST

The Lalli family cooks up a Christmas dinner featuring English, French and Italian flavors for a deliciously spirited evening. Good old American know-how means smart planning, so you get to relax with guests ▶





Carla Lalli *(standing)*, neighbor Danielle Posen *(middle)* and Nina Lalli *(on floor)* trim the tree with pinecones, popcorn garlands and gingerbread animal cookies. (With a drinking straw, pierce a hole in warm, just-baked cookie. Thread ribbon through hole, then tie onto boughs.)
Below: **Chard-stuffed pasta with walnut sauce *(left)*, marinated beef with root vegetables *(right)*.**





"Family holiday dinners are very important to us. I want it all to be memorable and comforting"

Christmas just wouldn't be Christmas without carols around the piano, Aunt Jane's spiced pecans or unpacking that heirloom ornament. And while rituals are meant to be cherished, why serve the same plum pudding every year? Carole Lalli, a senior editor at Simon & Schuster, always varies her holiday menu. "Tradition is important," she says, "but we like experimenting. Our first course might be pasta one year, soup the next." Try her marinated beef instead of a plain roast, think about pasta instead of oyster stew, or add cheese and salad for a European touch.

Given their professional demands—Frank is also a publishing executive—we checked out how they pull off a new menu at the busiest time of year. "Organization and togetherness are key," answers Carole. "Carla and Nina help bake and set the table, and Frank is my number-one sous chef."■ —SARAH BELK

Photographer KAREN RADKAI

MENU

Chard-stuffed Pasta With Walnut Sauce

1986 Arneis

Marinated Beef and Sautéed Root Vegetables

1985 Châteauneuf-du-Pape

Salad and Cheese

1987 Sancerre

Cranberry-caramel Tart

Pears Poached in Chianti

Walnut-fig Cake

Chocolate-almond Cake

Serve Italian and French cheeses (Gorgonzola, Fontina and two chèvres, right) with the salad course. Let guests help themselves to a dessert buffet *(above)*: cranberry-caramel tart, pears poached in Chianti, and not-too-sweet walnut-fig cake and chocolate-almond cake. Offer whipped cream and custard sauce to accompany the desserts, and serve with grappa and espresso. Octagonal plates, filigreed plate and rectangular plate, Barneys New York. Compote and cake server, Wolfman-Gold & Good Company.



COOKIES YOU CAN'T RESIST

Temptations for every taste to serve at parties or give as gifts

Yielding to the urge for sinful sweets is well worth it for one of these indulgences, all from Nancy Baggett's *The International Cookie Cookbook.* We love their palate-rousing flavors (like ginger combined with orange zest) and crowd-pleasing shapes (try "ravioli" and "pretzel" cookies). This year, why not add a new tradition to the old reliable sugar cookies?

Clockwise, from top left:

- Sweet ravioli: easier to make than you might think.
- Double-chocolate chews: brownielike thins, plumped with chocolate chips.
- Chocolate hazelnut crisps: These rich treats have three different frostings.
- Sesame seed biscotti: crisp, nutty Italian biscuits—to dip into red wine.
- Raspberry-chocolate bars: pastries built around a rich hazelnut dough.
- Orange-ginger creams: a zesty variation on traditional British cream cookies.
- Fruitcake cookies: chewy, chunky mini "cakes" with figs and apricots.
- Pistachio shortbread: a nut-rich Middle Eastern confection.
- Honey-poppy seed cookies: crunchy and lightly spiced.
- Pecan praline cookies: a bow to the American South.
- Chocolate pretzels: dense knots, drizzled with white chocolate.
- Maple wafers: crispy and delicate.
- Chunky macadamia nut-white chocolate cookies: the ultimate version of an all-American classic.





WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

HOLIDAY HELP—SWEET SIPPERS, BUBBLIES TO BUY AND WISE GIFTS





RITA MAAS

DESSERTS TO SIP

A few years ago, while spending the Christmas holidays with old friends, we were delighted to find that Santa had left us each a half-bottle of a special golden dessert wine in our stockings.

A half-bottle will serve six people a small glass each to sip at the end of a winter's meal. We like to match these honey-sweet wines with holiday desserts or rich blue cheeses.

Recent vintages in California have been particularly good for producing these scarce dessert wines (prices are approximate and per half-bottle). Look for 1986 Vichon Botrytis Semillon ($15), 1985 David Stare Late Harvest Sauvignon Blanc ($18), 1986 Grand Cru Select Late Harvest Gewürztraminer ($10), 1986 Joseph Phelps Late Harvest Johannisberg Riesling ($26), 1983 Robert Mondavi Johannisberg Riesling Botrytis ($20), 1985 Rodney Strong Late Harvest Johannisberg Riesling ($12), 1986 Villa Mt. Eden Sauvignon Blanc Late Harvest ($10) and 1986 Firestone Vineyard Selected Harvest Johannisberg Riesling ($12).



AFFORDABLE SPARKLERS

If we need something frothy for a really big crowd, we serve one of the better Spanish *cavas*, such as Castellblanch Brut Zero (about $7), or a sparkling wine from the Loire, such as Bouvet Brut (about $9). For buffets and dinner parties, the next step up is the new generation of California sparkling wines (prices range from $10 to $20): Gloria Ferrer, Iron Horse, Domaine Chandon, Piper-Sonoma, Jepson, Château St. Jean, Maison Deutz and Domaine Mumm.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

SPIRITED GUIDES

A new paperback, the *Buyer's Guide to American Wines,* by Anthony Dias Blue (Harper & Row, $8.95), is a no-nonsense directory that contains succinct descriptions and expert ratings of more than 5,000 American wines. *The World Guide to Whisky,* by Michael Jackson (Salem House, $24.95), is a handsome, lavishly illustrated volume by the preeminent writer on the subject, offering an in-depth, up-to-date sampling of such classic spirits as Scotch, Bourbon and sour mash.

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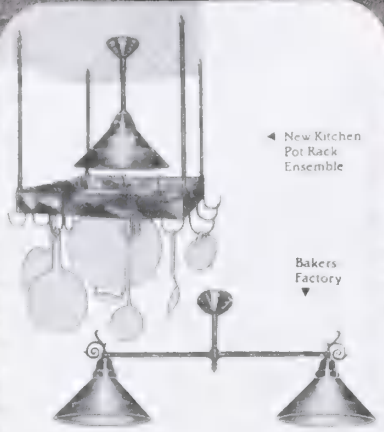
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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

BESIDES YOUR ELECTRIC MIXER, THE BEST BAKING TOOL AROUND IS A MICROWAVE—HERE'S WHY

For cookies, cakes and other seasonal treats, there is no better assistant than the microwave oven. It will soften butter, melt chocolate, toast nuts, plump fruit and much more—all in a twinkle of an eye. You'll even have fewer dishes to wash, since many of these techniques use paper plates and paper towels.

Just in time for your holiday dinner are some of our favorite shortcuts—plus a recipe for chocolate holly leaves, which are a breeze to make. Use them as garnish for almost any dessert, from chocolate mousse to plum pudding.

BAKING SHORTCUTS

- To flame brandy: Pour 1/4 cup brandy or liqueur (80 proof or more) in a glass measuring cup. Microcook on high 10 to 15 seconds. Quickly pour into a large metal or glass ladle and carefully ignite with a long kitchen match or lit candle. Pour while still flaming over cake or poached fruit. If you have no ladle, pour warm brandy on the food and then ignite.
- To soften brown sugar: Place brown sugar in microproof bowl. Add 1 slice soft white bread or 1 apple wedge. Cover tightly with lid or with plastic wrap, turned back slightly, and microcook on high 30 to 40 seconds. Let stand 30 seconds; stir.
- To soften butter: Place 1 stick (1/4 cup) butter in its nonfoil wrapper on a microproof plate. Microcook on defrost 30 to 40 seconds. (If butter is foil-wrapped, remove wrapper before placing butter on a plate.)
- To melt chocolate squares: Remove paper wrapping and place chocolate on a microproof dish. Microcook a 1-ounce square on medium 1-1/2 to 2-1/2 minutes; two 1-ounce squares on medium 3 to 5 minutes; three 1-ounce squares on medium 3 to 5 minutes; and four 1-ounce squares on medium 4 to 6 minutes.
- To extract citrus juice: To get more fresh juice, microcook 1 lemon, 1 orange or 1 lime on high 30 seconds.
- To dry coconut: Place 1/2 cup freshly grated coconut on microproof plate. Microcook on high 2 to 3 minutes, stirring at minute intervals.
- To prepare and soften frozen cookie dough for rolling: Form prepared cookie dough into flat cakes, 3/4 inches thick and 4-1/2 inches in diameter. Wrap tightly in plastic wrap and freeze until ready to use. Unwrap and place on plastic wrap in the microwave oven. Microcook on defrost 1 to 2 minutes to soften.
- To make currant glaze: Spoon 1/4 cup currant jelly into a 1-cup glass measuring cup. Microcook on high 2 minutes, or until bubbling and melted. Stir. Spoon or brush onto tarts, cookies or cakes.
- To toast nuts: Spread 1 cup nuts evenly on a paper plate or paper towel. Microcook on high 2-1/2 to 4 minutes, or until lightly toasted and heated through, stirring every 2 minutes.
- To shell pecans or walnuts: Place 2 cups nuts in their shells and 1/4 cup water in microproof casserole. Cover tightly with lid or with plastic wrap, turned back slightly, and microcook on high 1 to 2 minutes. Drain and dry before shelling.
- To plump raisins or dried fruit: Combine 1 cup dried fruit and 1 tablespoon water in microproof bowl. Cover bowl tightly with lid or with plastic wrap, turned back slightly, and microcook on high 45 seconds or until softened. Let stand, covered, for 1 minute.
- To warm canned plum pudding: Remove pudding from can. Place on microproof plate. Cover with plastic wrap, turned back slightly, and microcook on high 2 to 5 minutes, until pudding is heated through.

CHOCOLATE HOLLY LEAVES

6 ounces semisweet chocolate bits
18 holly leaves or small lemon leaves, washed and dried

☐ Arrange 6 ounces chocolate pieces in a circle around the bottom inside of a microproof cereal bowl, leaving the center free. (Paper bowls work well for this and can be thrown away.) Heat on medium 2-1/2 to 3 minutes, until the chocolate is just soft enough to spread, stirring after 2 minutes, then checking every 30 seconds thereafter.

☐ When chocolate is softened, take a pastry brush and, working quickly, paint chocolate on the outside (shiny side) of the leaves. Spread chocolate evenly, about 1/8 inch thick. Place leaves on a waxed paper-lined baking sheet.

☐ Freeze chocolate until hardened. When hardened, carefully pull the chocolate from the leaves and spread out in a container for storage, using waxed paper between layers. Freeze until ready to use.■

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QUICK COOK

A FESTIVE SCALLOP SUPPER—READY IN A SNAP—IS JUST THE TICKET AFTER A LONG DAY OF SHOPPING, WRAPPING AND HOLIDAY HOOPLA

There never seems to be enough time in December for all the holiday preparations. Cooking a company dinner need not pose an added problem if the menu is as easy as this one. The scallops cook quickly and are oh-so-luxurious. Serve with a crisp white Italian wine, such as a Gavi or a Pinot Grigio. Menu serves 4. —MARIA CIANCI

SCALLOPS AND LEEKS ON TOAST

- *1 loaf French or Italian bread*
- *2 large leeks (12 ounces), white and tender green part only*
- *24 sea scallops (about 1-1/4 pounds)*
- *Salt, freshly ground pepper, to taste*
- *3 tablespoons vegetable oil*
- *2 large garlic cloves, halved*
- *1/2 cup finely diced carrots*
- *1-1/3 cups dry white wine*
- *2/3 cup bottled clam juice*
- *1-1/2 tablespoons freshly squeezed lemon juice*
- *1 teaspoon Dijon-style mustard*
- *1/2 teaspoon dried tarragon*
- *1 cup heavy cream*
- *Minced parsley, to garnish*

☐ Cut 2 lengths of bread, each 4-1/2 inches long. Cut the 2 lengths in half, lengthwise; slightly hollow out each piece. Broil bread, hollowed side up, until bread is golden brown. Set aside.

☐ Cut leeks into 1/4-inch rounds; rinse thoroughly, separating the rounds into rings. Pat dry.

☐ Sprinkle scallops with salt and pepper. In large skillet over high heat, heat oil until almost smoking. Add scallops (do not crowd skillet). Cook, without turning, 1 minute. Turn scallops; reduce heat to medium-high. Cook until scallops are just cooked through, about 2 minutes. Transfer scallops to bowl.

☐ Return skillet to medium-high heat. Add garlic, cook 1 minute. Add carrots and leeks and cook, until leeks are wilted, about 1 minute. Add to scallops. Discard garlic halves and all remaining oil in skillet.

☐ Return skillet to medium-high heat. Add wine, boil until reduced by half. Strain; return to skillet.

☐ Whisk in clam juice, 1/2 cup water, lemon juice, mustard and tarragon and boil until slightly reduced. Add cream, boil until sauce coats the back of a spoon. Season with salt and pepper. Add scallop mixture, heat through. Spoon scallops and sauce over toast. Garnish with parsley. Serve immediately.



SPINACH SALAD WITH POMEGRANATE SEEDS

- *8 ounces spinach, trimmed and washed*
- *2 tablespoons olive oil*
- *1 tablespoon red wine vinegar*
- *Salt, freshly ground pepper*
- *1/3 cup pomegranate seeds, to garnish*

☐ In a large bowl toss spinach with oil, vinegar, salt and pepper. Taste for seasoning. Garnish with pomegranate seeds. Serve immediately.

APPLE CIDER DRAMBUIE

- *1 quart apple cider or apple juice*
- *1/2 cup Drambuie, or to taste*
- *4 3-inch cinnamon sticks, to garnish*
- *Sliced fruitcake*
- *Butter (optional)*

☐ In medium saucepan over medium heat, heat cider until hot. Remove from heat, stir in Drambuie and divide mixture among 4 heatproof mugs; garnish with cinnamon sticks. Serve with fruitcake slices spread with butter.■

Maria Cianci is a New York-based food writer and a pro at quick meals.

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A PERSONAL FEAST

Continued from page 81

PANSOTTI ALLE NOCCI (STUFFED PASTA WITH WALNUTS)

Stuffing:

- 1 pound Swiss chard (or substitute 1 pound spinach), cleaned and large stems removed
- 4 ounces watercress, large stems removed
- 8 ounces whole-milk ricotta
- 3/4 cup freshly grated Parmesan cheese
- 2 extra-large eggs
- 20 leaves fresh marjoram (or 1 teaspoon dried)
- Salt, freshly ground black pepper, to taste
- Pinch freshly grated nutmeg

Pasta:

- 4 cups unbleached all-purpose flour
- 1 extra-large egg
- 1/4 cup dry white wine, plus approximately 1/2 cup water, as needed
- Pinch salt

Sauce:

- 3 slices white bread, crusts removed
- 1 cup cold milk
- 8 ounces walnuts
- 1 large clove garlic, peeled
- 20 leaves fresh marjoram (or 1 teaspoon dried)
- 1/2 cup freshly grated Parmesan cheese
- Salt, freshly ground black pepper, to taste
- 1 cup heavy cream
- 2 tablespoons unsalted butter
- 4 tablespoons olive oil

☐ Make stuffing: Rinse Swiss chard (or spinach) and watercress under running water. Meanwhile, bring a large pot of salted cold water to boil. Drain vegetables; add to boiling water and cook 5 to 10 minutes, until tender. Drain, then cool greens under cold running water. Squeeze dry.

☐ Finely chop greens and place in a large bowl. Add ricotta, Parmesan, eggs and marjoram; mix well. Season with salt and pepper, add nutmeg. Mix well; cover and chill.

☐ Make pasta: In a large bowl combine all ingredients. If more liquid is needed, add up to 1/2 cup water, and mix until smooth. Cut pasta into 5- or 6-inch squares, and cut each square diagonally into 2 triangles. Put a scant tablespoon of stuffing in the center of each triangle, fold in half and seal on the 3 open sides. Let stuffed pasta rest on cotton dish towels at least 30 minutes before cooking.

☐ Make sauce: In a small bowl soak bread in milk 10 minutes.

☐ In a food processor process walnuts, garlic and marjoram until finely ground; transfer to a medium bowl.

☐ Squeeze milk from bread and add to walnut mixture, along with the Parmesan. Mix all ingredients and season with salt and pepper. Gradually stir in cream, butter and olive oil, and mix until sauce is smooth. Cover and chill.

☐ Bring a large pot of water to boil and add salt to taste. Cook pasta 1 to 3 minutes, depending on the dryness. To serve, remove sauce from refrigerator and add 2 tablespoons of the boiling water and mix well. Using a [illegible] skimmer, transfer 1 layer of pasta to a [illegible] serving dish. Spoon some sauce over pasta and continue layering with remaining pasta and sauce. Serve very hot. Serves 8.

MARINATED BEEF TENDERLOIN

This recipe is inspired by one created by Madelein Kamman.

- 1 4- to 5-pound beef tenderloin, trimmed, rolled and tied

Marinade:

- 1 bottle dry red wine
- 3/4 cup port
- 1 large yellow onion, peeled and finely chopped
- 3 cloves garlic, peeled and mashed with broad side of a knife
- 3/4 teaspoon dried rosemary, crumbled
- 3/4 teaspoon dried thyme
- 8 juniper berries
- 1 small bay leaf
- 1 tablespoon tomato paste

Sauce:

- Olive oil, as needed
- 2 cups rich veal stock
- 2 tablespoons Cognac
- Pinch each salt and freshly ground pepper
- 1/4 cup port

☐ In a medium nonaluminum saucepan combine marinade ingredients and simmer over medium heat 10 minutes. Cool completely.

☐ Place beef in a nonaluminum pan to hold it and pour cooled marinade over it. Cover and marinate in the refrigerator 1-1/2 days (36 hours), turning over every 6 to 8 hours.

☐ Bring beef to room temperature and place on a rack set over a foil-lined roasting pan. Pat dry and rub with olive oil.

☐ In a medium nonaluminum saucepan over medium heat, reduce marinade to about 2-1/2 cups. Strain; you will have about 1 cup liquid. Add veal stock to make the sauce base.

☐ Roast beef in preheated 500° F oven 7 minutes per pound (rare) or 10 minutes per pound (medium-rare); do not overcook. Place on a grooved carving board and let stand 10 minutes before carving. Add any juices that collect to the sauce.

☐ Add Cognac, salt, pepper and port to sauce. Whisk in tomato paste and boil 1 minute. Taste sauce, adjust seasoning.

☐ In a small bowl, with a fork, blend 3 tablespoons softened unsalted butter with 3 tablespoons flour to make a paste *(buerre manié)*. Add 2/3 of the *buerre manié* to the warm sauce, bit by bit, whisking constantly to thicken sauce. It should just lightly coat the back of a spoon; if you want a thicker sauce, whisk in the remaining *buerre manié*. Slice the fillet and serve with sauce. Serves 8.

SPINACH WITH ROSEMARY

- 2 tablespoons unsalted butter
- 2 pounds spinach leaves, stems removed, washed and chopped
- 2 small bunches scallions, trimmed and chopped
- 1 teaspoon chopped fresh rosemary (or 1/3 teaspoon dried)
- 1/4 cup chopped fresh parsley
- Salt, freshly ground pepper, to taste

☐ In a heavy medium pot over low heat, melt butter. Add remaining ingredients and cook, covered, 6 minutes, or until tender. Serves 4.

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SAUTEED ROOT VEGETABLES

- Young, small root vegetables: beets, turnips, radishes and carrots, partial greens left on as garnish, if desired
- Butter, to taste
- Salt and freshly ground pepper, to taste

☐ Wash and trim all root vegetables; peel carrots if desired. In a heavy saucepan over medium heat, parboil all vegetables in lightly salted water, until tender. Drain well, while passing colander through cold running water (to stop cooking process). Before serving, melt butter in a skillet and sauté vegetables until heated through. Season with salt and pepper. Serve immediately.

POACHED PEARS IN SPICED CHIANTI

- 1 750 ml bottle of good-quality Chianti
- 1 cup sugar
- 6 medium firm, ripe pears, or 12 seckel pears, peeled, cored, stems left on
- Zest of 1 orange,
- 1 bay leaf
- 10 whole black peppercorns
- 10 whole allspice berries

☐ In a large saucepan over medium heat, bring wine and sugar to a simmer to dissolve sugar. Add pears and enough water to cover pears, but keep the water line just below the base of the stems, since they are very fragile. Return to a simmer. Add remaining ingredients and simmer, uncovered, until pears are tender. Remove from heat and let cool in poaching liquid.

☐ Remove pears from liquid. Over medium heat reduce liquid until it becomes somewhat syrupy; let cool. Serve pears at room temperature in the syrup. (Pears and syrup can be prepared and refrigerated 1 day in advance; bring to room temperature before serving.) Serves 6.

CHOCOLATE FRUITCAKE WITH WALNUTS AND FIGS

Adapted from a recipe by Ada Boni.

- 3 cups dried figs
- 1/2 cup seedless white raisins
- 1/3 cup shelled whole almonds, toasted and finely chopped
- 1/3 cup dried apricots, diced
- 1/2 cup unsweetened cocoa powder
- 2-1/2 cups soft white unseasoned bread crumbs plus 1/4 cup to dust cake pan
- 5 tablespoons light olive oil
- 1/4 teaspoon ground cinnamon
- 1/4 teaspoon grated whole nutmeg
- 3/4 cup sugar
- 1/2 cup cream sherry
- 1/4 cup honey
- 3/4 cup walnut halves

☐ In a medium bowl soak figs in warm water overnight. Next day, in a medium saucepan over medium heat, bring figs to gentle boil in the same water; lower heat and simmer, uncovered, until tender. Then soak raisins in enough warm water to cover.

☐ Meanwhile, on a cookie sheet in a 350° F oven, toast almonds 15 to 17 minutes, or until golden brown.

☐ Drain figs and place in a large bowl. Drain raisins, squeeze dry and add to figs. Add remaining ingredients except walnuts; mix well.

☐ Press firmly into an oiled 8-inch round or square cake pan that has been dusted with bread crumbs. Cover with walnut halves and bake in preheated 375° F oven 30 to 45 minutes, or until firm. Serve fruitcake cold, with whipped cream. Serves 6 to 8.

CRANBERRY-CARAMEL TART

Tart shell:

- 8 tablespoons unsalted butter,

cold, cut into 1-inch pieces
1-1/8 cups all-purpose flour
1-1/2 teaspoons sugar
1/8 teaspoon kosher salt

Filling:
2 cups sugar
24 ounces (2 bags) fresh cranberries, at room temperature

☐ Make tart shell: In a food processor pulse butter and flour until it resembles coarse meal. Add sugar, salt and 1/4 cup cold water and pulse just until dough comes together. Shape dough into a flat disk.
☐ Working on a well-floured surface, roll dough into a 13-inch circle. Fit dough into a 10-inch tart pan.
☐ Line shell with aluminum foil and pie weights. Bake in preheated 400° F oven 15 to 20 minutes, or until crust is set but still pale golden. Remove foil and pie weights; cool completely.
☐ Make filling: In a medium saucepan over medium heat, combine sugar with 1/2 cup water. Bring to boil and cook, without stirring, until the caramel mixture is a mahogany color.
☐ Place 1 package of fresh cranberries in a warm stainless-steel bowl. Carefully pour in the caramel and stir in caramel with a wooden spoon to coat fruit evenly. Let berries sit 10 minutes. (If caramel hardens, put bowl over hot water and stir occasionally until caramel softens.) Stir in second bag of cranberries.
☐ Pour berry mixture into prepared tart shell; smooth with a spoon. Bake in preheated 375° F oven 20 minutes, or until shell is golden and has pulled away from the sides of the pan. Let cool in pan 2 hours before serving. Serves 8.

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CHOCOLATE-ALMOND LOAF CAKE

1 ounce unsweetened chocolate
2 ounces semisweet chocolate
10 tablespoons unsalted butter
3/4 cup sugar
4 eggs, separated
1/2 teaspoon almond extract
1 tablespoon dark rum
4 tablespoons flour
4 ounces almonds, with skins, ground
Pinch salt
1/4 teaspoon cream of tartar

☐ In the top of a double boiler over low heat, melt chocolates, stirring frequently, until smooth. Remove chocolate mixture from heat and set aside.
☐ In a large bowl cream butter with sugar, less 2 tablespoons. Beat in yolks. Add almond extract, rum and melted chocolate. Beat well.
☐ In a small bowl mix together flour, ground nuts and salt.
☐ In a medium bowl beat egg whites with cream of tartar until stiff. Beat in 2 tablespoons sugar; set aside.
☐ Whisk 3 or 4 tablespoons of the egg whites into the chocolate mixture to lighten it. Fold flour mixture and egg whites, alternately, into chocolate mixture.
☐ Pour batter into greased and floured 4-1/4-by-12-by-3-1/2-inch loaf pan. Bake in preheated 375° F oven 50 to 60 minutes, or until a thin skewer inserted in the center comes out clean. (The cake will shrink away from the sides slightly.) Remove from pan and let cool on a wire rack. Dust with confectioners' sugar. Makes about 24 slices. ■



COOKIES YOU CAN'T RESIST

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SWEET RAVIOLI

- 2-1/2 cups all-purpose flour
- 1/8 teaspoon salt
- 1/4 teaspoon baking soda
- 16 tablespoons (2 sticks) unsalted butter, softened slightly
- 2/3 cup sugar
- 1 large egg
- 1-1/2 teaspoons vanilla extract
- 1/4 teaspoon almond extract
- Grated zest of 1 medium lemon
- 3/4 to 1 cup cherry preserves

☐ In a medium bowl sift together flour, salt and baking soda; set aside.

☐ In a large bowl beat butter until fluffy. Add sugar and egg, beat until smooth. Add extracts and lemon zest. Stir in dry ingredients and mix until well blended.

☐ Divide dough in half and lay each portion between 13-inch-long sheets of waxed paper. Using a rolling pin, roll each half of dough into a 12-inch square, about 1/8 inch thick. Check the underside frequently and smooth out any wrinkles. Gently peel off top layer of waxed paper; patch and trim dough as necessary to make it a perfect square. Replace waxed paper, and slide dough squares onto a large tray. Chill at least 1 hour, or until very cold and firm.

☐ Remove 1 dough square and turn square over so that underside is facing up; peel off and discard bottom sheet of waxed paper. Measure and mark dough vertically and horizontally at 1-1/2-inch intervals. Using a pastry wheel or large knife, cut dough as marked into 64 squares, trying not to cut through waxed paper on the bottom. Using a spatula, transfer the squares onto greased baking sheets, spacing them about 1-1/4 inches apart. (If dough becomes too soft to handle, chill a few more minutes.) Place 1/2 teaspoon cherry preserves in the center of each square.

☐ Repeat the marking and cutting procedure with the second dough square. Using a fork, prick an "X" in the center of each square. Carefully center each square over a preserve-topped square. Let cookies stand 4 to 5 minutes, or until squares on top begin to warm up and soften. Then, using the tines of a fork, press down around the edges of the upper square to seal the 2 layers. The dough should be soft enough to allow the upper square to form a pocket around the jelly rather than causing it to be squeezed out to the edges. If necessary, dip the fork into confectioners' sugar to prevent dough from sticking to the tines of the fork.

☐ Bake in the upper third of a preheated 350° F oven 9 to 11 minutes, or until cookie edges are just brown. Remove from oven and let stand 3 to 6 minutes and then transfer cookies to wire racks to cool completely. Store in an airtight container for about 3 to 4 days or freeze up to 1 month. Recipe makes about 5 dozen 1-3/4-inch cookies.

DOUBLE-CHOCOLATE CHEWS

- 1-3/4 cups all-purpose flour
- 1-1/2 teaspoons baking powder
- 1/4 teaspoon salt
- 4 ounces unsweetened chocolate
- 1/3 cup vegetable oil
- 1-2/3 cup sugar
- 4 large eggs
- 1-3/4 teaspoons vanilla extract
- 1/8 teaspoon almond extract
- 3/4 cup semisweet chocolate chips
- 1/4 cup confectioners' sugar, to garnish

☐ In a medium bowl combine flour, baking powder and salt; set aside.

☐ In the top of a double boiler, melt chocolate with oil, stirring occasionally with a wooden spoon. Remove from heat and stir in sugar. Add eggs, 1 at a time, stirring until blended. Stir in vanilla and almond extracts.

☐ Pour the chocolate mixture into dry ingredients and stir until thoroughly mixed. Add chocolate chips. Cover dough and chill at least 1-1/2 hours or up to 48 hours.

☐ Roll chilled dough to form 1-1/4-inch balls. Space balls 2 inches apart on greased cookie sheets. Bake in upper third of preheated 350° F oven 11 to 12 minutes, or just until firm in the center. Remove from oven and let stand 1 minute; transfer cookies to wire racks to cool completely. Lightly dust cookies with confectioners' sugar before serving.

☐ Store cookies in an airtight container up to 1 week or freeze up to 1 month. Makes about 3 dozen 2-1/2-inch cookies.

CHOCOLATE HAZELNUT CRISPS

Cookie dough:

- 2/3 cup whole hazelnuts
- 3/4 cup confectioners' sugar
- 1/4 teaspoon instant coffee powder (use only fine granules, not crystals)
- 1/8 teaspoon salt
- 1-1/4 cups all-purpose flour
- 8 tablespoons (1 stick) cold unsalted butter, cut into small pieces
- 4-1/2 ounces bittersweet or semisweet chocolate, coarsely chopped
- 2 teaspoons vanilla extract

Dipping chocolate:

- 8 ounces bittersweet or semisweet chocolate or imported white chocolate, coarsely chopped
- 1 tablespoon solid shortening (reduce to 1-1/2 teaspoons if white chocolate is used)

☐ In a shallow baking pan in a preheated 325° F oven, toast hazelnuts 16 to 18 minutes, or until hulls begin to loosen and nuts are slightly colored and fragrant. Remove from oven and set aside to cool. When cool enough to handle, remove hulls by vigorously rubbing a handful at a time between your palms or in a clean dish towel. (Some skin may remain on hazelnuts, but they should be free of hull.)

☐ In a food processor process hazelnuts, confectioners' sugar, coffee and salt until nuts are ground to a powder. Add flour and process until well mixed. Sprinkle butter over the flour mixture and pulse until mixture resembles fine crumbs.

☐ In the top of a double boiler, melt chocolate until smooth. Let cool, just until slightly warm. Add cooled chocolate and vanilla to butter mixture and pulse until ingredients are blended and hold together.

☐ Shape dough into a disk and knead briefly to distribute chocolate evenly. Divide dough in half and place each portion between sheets of waxed paper. Using a rolling pin, roll out 1/8 inch thick. Stack on a baking sheet and chill 10 minutes, or until dough is firm.

☐ Working with 1 dough sheet at a time, carefully peel the bottom sheet of waxed paper, then replace it loosely. Turn dough over and remove and discard top sheet of waxed paper. Cut out cookies with a 2-1/2-inch scalloped round cook-


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ie cutter. Transfer cookies to greased baking sheets, spacing about 1 inch apart.

☐ Bake in center of a preheated 325° F oven 8 to 10 minutes, or until cookies are almost firm to the touch. (They will puff up slightly during baking, then fall again.) Remove from oven and let stand 1 minute. Transfer cookies to wire racks to cool completely.

☐ Prepare dipping chocolate: In the top of a double boiler, melt chocolate, stirring until smooth; remove from heat. With the pan tipped so that the chocolate pools on 1 side, gently dip each cookie so that the mixture covers only half of the top. Gently scrape the underside of each cookie against the pan edge to remove any excess chocolate, then return to wire rack set over waxed paper. (If the chocolate begins to cool and stiffen as you work, rewarm it slightly.) Let the cookies stand until the chocolate sets, about 45 minutes.

☐ Store plain crisps in an airtight container or freeze up to 1 month. Dipped cookies should be refrigerated in an airtight container with waxed paper between the layers for up to 5 days. (After that, chocolate on the top will begin to discolor.) Makes about 4 dozen 2-3/4-inch cookies.

SESAME SEED BISCOTTI

3-1/4 cups all-purpose flour
1 tablespoon baking powder
1/4 teaspoon salt
1-1/2 sticks unsalted butter, slightly softened
3/4 cup sugar
2 large eggs
2-1/2 teaspoons vanilla extract
1/4 teaspoon grated lemon zest
1 cup sesame seeds
3 tablespoons milk

☐ In a medium mixing bowl sift together flour, baking powder and salt; set aside.

☐ In a large mixing bowl beat butter and sugar until fluffy. Add eggs, vanilla and lemon zest and beat until smooth. Gradually stir in dry ingredients.

☐ Divide dough in half. Place the halves on a sheet of waxed paper and shape into 12-inch-long logs. Roll logs back and forth in the waxed paper to smooth, and slide them onto a baking sheet. Press down on logs to flatten to about 2-1/2 inches across. Chill 40 minutes, or until firm enough to slice.

☐ In a large skillet over medium heat, spread out sesame seeds and toast 5 to 7 minutes, or until pale brown. Remove from heat and stir or shake for 30 seconds. Pour into a shallow bowl and let cool slightly. Stir in milk and let stand, stirring occasionally.

☐ Using a sharp knife, trim off and discard uneven ends of logs. Mark each log, crosswise, into about 22 even fingers. Cut along all markings, and roll each finger in moist sesame seeds to coat evenly. Stand fingers upright on greased baking sheets, spacing about 1-1/4 inches apart. Carefully press down and flatten fingers slightly to prevent them from falling down on their sides during baking.

☐ Bake in the center of a preheated 350° F oven 17 to 18 minutes, or until golden on top and brown at the edges. Remove from oven and transfer cookies to wire racks to cool completely. Store in airtight container up to 1 week or freeze 1 month. Makes about 4 dozen 2-3/4-inch biscotti fingers.

RASPBERRY-CHOCOLATE BARS

1/4 cup shelled whole hazelnuts
1/4 cup slivered blanched almonds
2-1/2 cups all-purpose flour
1/2 teaspoon baking powder
1/4 teaspoon salt
8 tablespoons (1 stick) unsalted butter, slightly softened
1/3 cup plus 2 tablespoons sugar
3 large eggs
1 tablespoon kirsch or orange juice
1/2 cup red raspberry jelly
2 ounces bittersweet or semisweet chocolate
1/2 ounce unsweetened chocolate (or for a sweeter taste omit unsweetened chocolate and substitute another 1/2 ounce bittersweet chocolate)

☐ In a shallow baking pan in a preheated 325° F oven, toast hazelnuts 16 to 18 minutes, or until hulls begin to loosen and nuts are slightly colored and fragrant. Remove from oven and set aside to cool. When nuts are cool enough to handle, remove hulls by vigorously rubbing a handful at a time between your palms or in a clean dish towel. (Some skin may remain on hazelnuts, but they should be free of hull.)

☐ Spread the almonds in a separate baking dish and toast in a preheated 325° F oven 5 minutes. Remove from oven and cool completely. Combine hazelnuts and almonds and chop moderately fine.

☐ In a bowl sift together flour, baking powder and salt. Set aside.

☐ In a large bowl beat butter and sugar together until fluffy. Add 2 of the eggs and the kirsch, and beat until well blended. Stir in half of the dry ingredients and 1/3 cup of the chopped nuts. (Reserve remaining nuts to decorate cookies.) Stir in remaining dry ingredients and mix until dough begins to hold together.

☐ Divide dough into thirds and place each third on a large sheet of waxed paper. Using your hands, roll each dough section into a log 11 inches long. Transfer logs to greased baking sheet, spacing them as far apart from one another as possible. Use the side of your hand to form a deep trough, about 1-1/2 inches wide, down the center. (Be sure the trough has a rim all the way around it to keep jelly from running.) Place remaining egg in a small bowl and beat with 1 tablespoon water until well combined. Brush top and sides of each log with egg mixture.

☐ Bake in the center of a preheated 325° F oven 9 minutes. Remove from oven. Lightly brush logs again with egg mixture. Spoon about 2-1/2 tablespoons of the jelly evenly along the indentation of each log; lightly sprinkle logs with some chopped nuts, reserving a few for decoration. Return logs to oven and bake 11 to 13 minutes longer, or until browned and the jelly is bubbly. Remove from the oven and let stand 15 minutes. Transfer to wire racks set over waxed paper.

☐ In top of a double boiler, combine chocolates and shortening and stir until smooth. Remove from heat. Drizzle chocolate over logs and let stand until completely cooled. Transfer logs to cutting board, and using a long, sharp knife, slice each log crosswise, on the diagonal, into 12 or 13 slices. Store in an airtight container up to 4 days, or freeze logs whole up to 1 month, then thaw and slice before serving. Makes about 3 dozen 3-inch-long bars.

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COOKIES YOU CAN'T RESIST

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ORANGE-GINGER CREAMS

Cookies:

- 3-1/2 cups all-purpose flour
- 1-1/4 teaspoons baking powder
- 1/4 teaspoon baking soda
- 1-1/4 teaspoons ground ginger
- 3/4 teaspoon ground cinnamon
- 1/2 teaspoon grated whole nutmeg
- 16 tablespoons (2 sticks) unsalted butter, slightly softened
- 3/4 cup plus 2 tablespoons granulated sugar
- 3/4 cup light brown sugar
- 3 large egg yolks
- 2 tablespoons dark molasses
- Grated zest of 1 large orange
- Grated zest of 1 large lemon

Filling:

- 8 tablespoons (1 stick) unsalted butter, slightly softened
- 2 cups confectioners' sugar
- Grated zest of 2 large oranges

☐ In a medium bowl sift together flour, baking powder, baking soda, ginger, cinnamon and nutmeg; set aside.

☐ In a large bowl cream together butter, 3/4 cup granulated sugar and brown sugar until fluffy. Add egg yolks, molasses, orange zest and lemon zest, and beat until smooth. Gradually beat in dry ingredients.

☐ To form cookies, roll bits of dough into 1-inch balls. Place balls about 2 inches apart on greased baking sheets. Lightly grease the bottom of a drinking glass and lightly dip the bottom in the remaining 2 tablespoons granulated sugar. Use glass to flatten dough balls until they are about 1/4 inch thick and 1-3/4 inches in diameter. Continue dipping the glass in the granulated sugar after each cookie to prevent dough from sticking to the glass.

☐ Bake in the upper third of a preheated 375° F oven 8 to 10 minutes, or until cookies are slightly darker around the edges. Remove from oven and let stand 30 seconds. Transfer to wire racks to cool completely. (Cool baking sheets completely between batches.)

☐ Make filling: In a medium bowl beat together the butter, confectioners' sugar and orange zest until fluffy.

☐ Assemble cookies: Spread a heaping teaspoon of filling over the flat side of half the cookies. Gently press remaining cookies over the filling. Store in an airtight container and refrigerate up to 4 days or freeze up to 1 month. Makes about 3 dozen 2-1/2-inch sandwich cookies.

FRUITCAKE COOKIES

- 1 cup mixed diced candied citrus peel
- 1 cup dark seedless raisins
- 3/4 cup chopped mixed dried pears, dried apricots, golden raisins
- 1/3 cup bourbon whiskey
- 2-1/4 cups all-purpose flour
- 1/2 teaspoon baking powder
- 1/2 teaspoon baking soda
- 1-1/2 teaspoons ground cinnamon
- 3/4 teaspoon ground cloves
- 1/2 teaspoon ground ginger
- 1/4 teaspoon grated whole nutmeg
- 8 tablespoons (1 stick) unsalted butter, slightly softened
- 2/3 cup firmly packed dark brown sugar
- 1/4 cup dark molasses
- 1 large egg
- 1 large egg yolk
- Grated zest of 1 large orange
- 1 cup finely chopped pecans
- 60 pecan halves, to garnish

☐ In a large, deep nonaluminum mixing bowl combine candied citrus peel, dark raisins, mixed fruits and bourbon. Cover and refrigerate overnight, stirring several times.

☐ In medium bowl sift together flour, baking powder, baking soda, cinnamon, cloves, ginger and nutmeg; set aside.

☐ In another large bowl beat butter until fluffy. Add brown sugar and molasses and beat until smooth. Beat in egg, egg yolk and orange zest. Stir in half of the dry ingredients. Stir in fruit mixture and chopped pecans, alternately with remaining dry ingredients. Cover and chill at least 1-1/2 hours, or until firm enough to shape into balls. (Dough may be refrigerated up to 48 hours.)

☐ Form dough into 1-inch balls and place on greased baking sheets, spaced about 1-1/2 inches apart. Place a pecan half on each ball and press down slightly.

☐ Bake in center of a preheated 375° F oven 9 to 10 minutes, or until balls feel almost firm when gently pressed on top. Remove from oven and let stand 2 to 3 minutes. Using a spatula, transfer balls to wire racks to cool completely. For best flavor, allow balls to "ripen" 24 hours before serving. Store in an airtight container 3 weeks or freeze up to 1 month. Makes about 5 dozen 2-inch cookies.

PISTACHIO SHORTBREAD

- 1/2 cups unsalted natural (not red-dyed) pistachio nuts, lightly toasted
- 1/2 cup sugar
- 1 large egg yolk
- 3/4 teaspoon vanilla extract
- 12 tablespoons (1-1/2 sticks) unsalted butter, cut into small pieces
- 1-1/2 cups all-purpose flour

☐ In a shallow baking pan in a preheated 350° F oven, toast pistachios 8 to 10 minutes, or until lightly browned. Cool completely. Working with a few at a time, rub pistachios between your hands to remove loose pieces of hull. Set aside 1-1/2 tablespoons for decoration.

☐ In a food processor process remaining pistachios and sugar until very fine. Add egg yolk and vanilla and process until blended. Sprinkle butter over mixture and pulse until smooth. Add flour and process just until combined.

☐ Divide dough in half. Roll out each portion between sheets of waxed paper to 1/8-inch thickness, checking the underside and smoothing out any creases that form. Slide sheets onto a large tray and chill 20 minutes, or until firm but not hard.

☐ Remove 1 dough sheet from the refrigerator and peel the bottom sheet of waxed paper and replace it loosely. Turn dough over; remove and discard top layer of waxed paper. Using a 2-inch round cutter, cut out cookies. Reroll dough scraps and continue cutting until all dough is used. (If the dough becomes too soft to handle, chill again.) Repeat the process with the second dough sheet.

☐ Finely chop reserved pistachios and sprinkle lightly over the center tops of each cookie. Pat down nuts.

☐ Bake in the center of a preheated 350° F oven 9 to 11 minutes, or until golden all over. Remove from oven and let stand 2 minutes; transfer to wire racks to cool completely. Store in an

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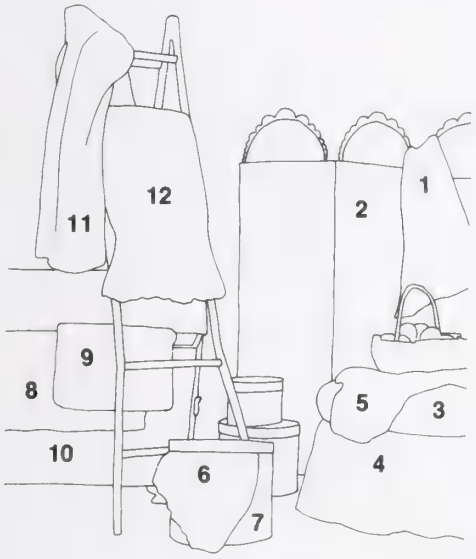
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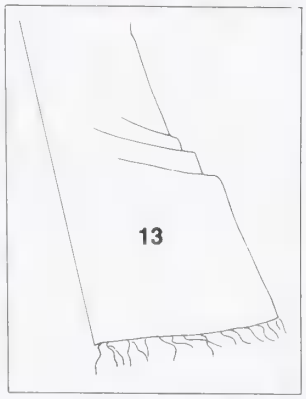
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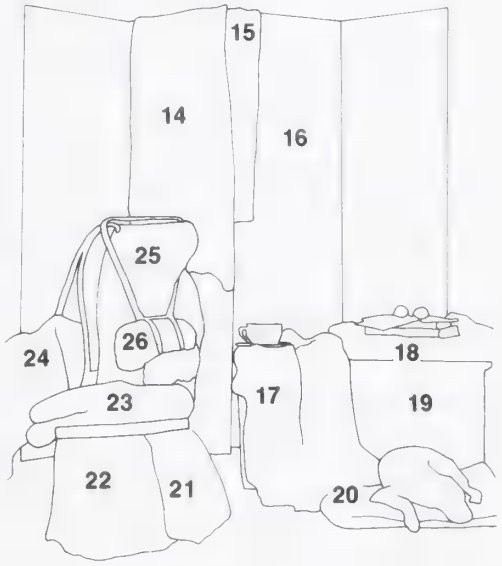
HB BEST OF MARKET, pages 18 and 19
SHOPPING LIST





Pages 18 and 19 (above)

13. Paisley shawl on screen, Sweet Nellie $875



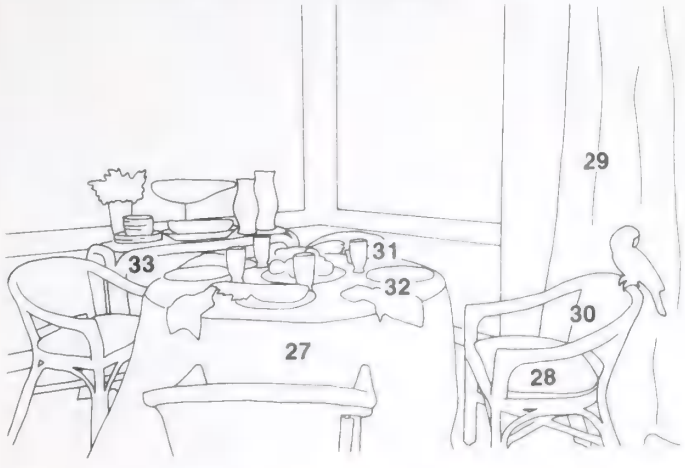
Page 18 (above)

1. *Plaid throw on screen, Churchill Weavers, Inc.* . $184.00
2. *Screen, Timberline* 400.00
3. *Ottoman, Lee Industries, Inc.* 360.00
4. *Throws (upholstery), Faribo Blankets (each)* ... 30.00
5. *Blue blanket, Barneys New York* 400.00
6. *Throw in bandbox, Ralph Lauren* 225.00
7. *Bandboxes, Sweet Nellie (each)* 75.00
8. *Stripe in trunk, Palais Royal* 190.00
9. *Plaid in trunk, R. Brooke, Ltd.* 395.00
*10. *Trunk, Evergreen Antiques* 2,400.00
11. *Stripe on ladder, Sue Fisher King* 85.00
12. *Fringed throw, Joss* 295.00

Page 19 (above)

14. *Plaid throw on screen, Churchill Weavers, Inc.* . $130.00
15. *Fuchsia throw on screen, D. Porthault & Co.* ... 498.00
*16. *Screen, Betty Jane Bart Antiques* 3,200.00
17. *Blue throw on chest, Western Maine Weavers* ... 320.00
18. *Red coverlet, Mystic Valley Traders* 320.00
*19. *Chest, Tucker Robbins* 300.00
20. *Max's blanket, Dunroven House* 160.00
21. *Blue throw, Faribo Blankets* 35.00
22. *Green throw, Cashmere-Cashmere* 480.00
23. *Yellow blanket, Hermés* 1,250.00
24. *Aztec throw, Barneys New York* 285.00
25. *Tartan throw, The Three Weavers* 106.00
26. *Striped throw, The Three Weavers* 94.00

TROPICAL PUNCH: John Rogers and J. Lawrence Brown, designers
SHOPPING LIST, pages 68 to 73



Dining area, pages 68 and 69 (left)

27. *Tablecloth fabric, China Seas (per yard)* $72.00
28. *Seat-cushion fabric, China Seas (per yard)* 72.00
29. *Curtain fabric, China Seas (per yard)* 40.00
30. *Rattan dining chair, Cavanagh's* 129.00
31. *Goblet, Smyers Glass* 42.00
32. *Plate by Deruta, Barneys New York* 35.00
33. *Side table, Ficks Reed* 745.00

*ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Complete the tear-out card and send to us

(Continued on page 96)

HB READER ADVANTAGE

Continued from page 95

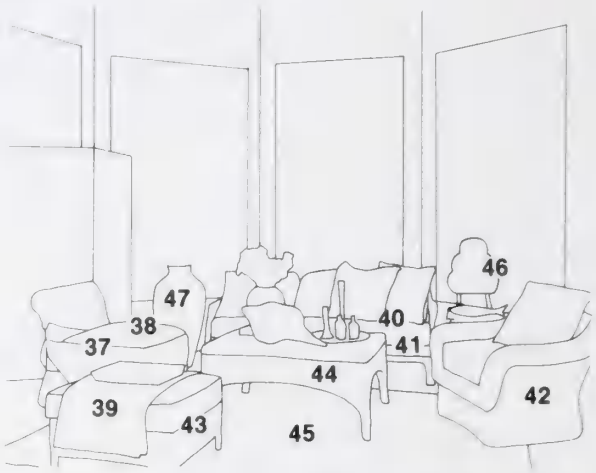
Complete the tear-out card and send to us

TROPICAL PUNCH: John Rogers and J. Lawrence Brown, designers, continued
SHOPPING LIST



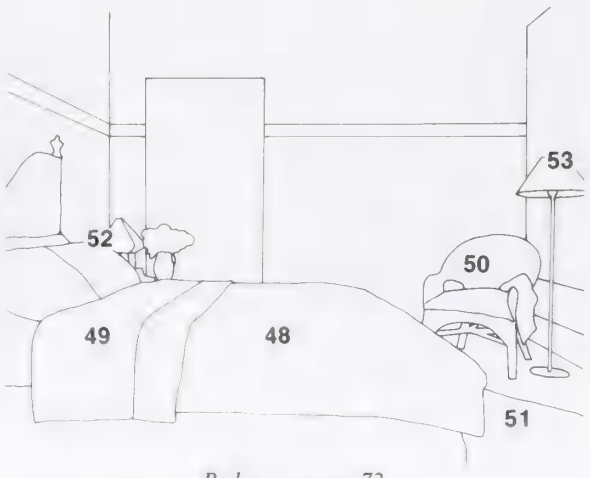
Porch detail, page 69
(above)

34. *Wicker sofa, Ficks Reed* *$2,328.00*
35. *Wicker rocker, Ficks Reed* *849.00*
36. *Wicker armchair, Ficks Reed* *1,064.00*



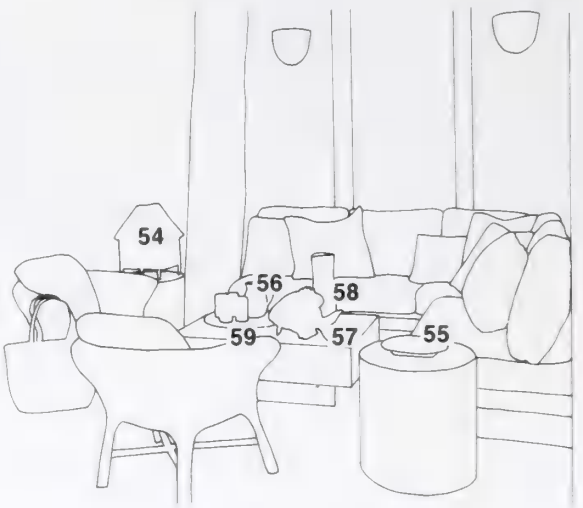
Living room, pages 70 and 71
(above)

37. *Chair, Lee Industries, Inc.* *$560.00*
38. *Yellow fabric, China Seas (per yard* *84.00*
39. *Throw fabric, China Seas (per yard)* *88.00*
40. *Sofa fabric, China Seas (per yard)* *56.00*
41. *Sofa, Ficks Reed* *2,344.00*
42. *Tub chair, Ficks Reed* *1,325.00*
43. *Ottoman, Ficks Reed* *495.00*
44. *Coffee table, John Rogers Rattan Outlet* *219.00*
45. *Straw mats, ABC International Design Rugs* ... *49.00*
46. *Paper lamp, Akari-Gemini* *100.00*
47. *Bisque urn, R.&K. Designs* *600.00*



Bedroom, page 72
(above)

48. *Comforter, Marimekko (full)* *$120.00*
49. *Sheets and pillowcases, Marimekko (full)* *37.00*
50. *Chair, John Rogers Rattan Outlet* *99.00*
51. *Rug, ABC International Design Rugs* *129.00*
52. *Paper lamp, Akari-Gemini* *70.00*
53. *Floor lamp George Kovacs, Inc.* *100.00*



Sitting room, pages 72 and 73
(above)

54. *Birdcage, Zona* *$75.00*
55. *Rose plate, Metlox Potteries* *20.00*
56. *Yellow pitcher, Metlox Potteries* *20.00*
57. *Fish by Robert Tolone, Civilisation* *275.00*
58. *Vase, Tunbridge Glassworks* *190.00*
59. *Pink platter, Phillip Mueller* *46.00*

SEE PRODUCT INFORMATION
INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

CORRECTIONS

The correct phone number for **Renninger's Antique and Collector's Outdoor Extravaganza,** which appeared in the October story "On the Treasure Trail," is 717-385-0104. The correct price for the **galvanized-steel Artemide lamp** that appeared in October's "Best of Market" is $214 without dimmer or $257 with dimmer.

BEST OF MARKET

●*Page 18:* **Blue screen,** $400—Timberline-Jeanine Dionne and Craig Coonrod (R), 82 Chestnut Hill Rd., Chepachet, RI 02814. **Three over stripe fabric,** ice blue—Clarence House (T), 211 E. 58 St., New York 10022. **Ottoman,** #532, 360—Lee Industries, Inc. (M), 402 W. 25 St., Newton, NC 28658. **Blue and white plaid throw** (takes 3 throws to cover ottoman), $30. Faribo Blankets (M), Suite 300, 111 W. 40 St., New York 10018. **Trunk,** Scandinavian, c. 1870, $2,400—Evergreen Antiques (R), 120 Spring St., New York 10012. **Mehari blue and white wool blanket,** #5714, twin, 71 by 87 inches, $200 (throws in trunk, left; throws on trunk, right)—Palais Royal (M), 923 D Preston Ave., Charlottesville, VA 22901. **Blue and white mohair throws** by James Gould, $395—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Paisley shawl in middle of page,** 62-1/2 by 126-1/2 inches, $875—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Yarrow throw in hatbox,** 100-percent lamb's wool, $225—Polo/Ralph Lauren, Ralph Lauren Home Collection, 867 Madison Ave., New York 10021. **Green mohair throw on ladder,** middle, $295—Joss (R), 123 Prince St., New York; Copley Pl., Boston, MA. **Wool multicolored throw,** top of ladder, $85—Sue Fisher King (R), 3067 Sacramento St., San Francisco, CA 94115. **Baby-blue wool cashmere throw,** $400—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Kid mohair blue and white throw on screen,** #48807/12, $184—Churchill Weavers Inc. (R), PO Box 30, Berea, KY 40403; sold at their gift and specialty linen shops. **Painter's-green and linen-white wood tiles, Spectra wood solid-ash prefinished parquet panels,** $4-5 per square foot installed—Tarkett, Hardwood Division—North America, 333 E. Maple St., Johnson City, TN 37605. **Screen,** $3,200—Betty Jane Bart Antiques, 1225 Madison Ave., New York 10028.

●*Page 19:* **On screen: Jewel-tone plaid mohair throw,** #48689/56, $130—Churchill Weavers Inc., PO Box 30, Berea, Kentucky 40403. **Fuchsia cashmere throw,** $498—D. Porthault & Co. (R), 18 E. 69 St., New York 10021. **Kelly-green cashmere throw,** $480—Cashmere-Cashmere (R), 840 Madison Ave., New York 10021. **Wooden blanket chest,** c. 1800, $300—Tucker Robbins, 300 E. 51 St., New York 10021; Grass Roots Gallery (R), 131 Spring St., New York 10012. **Throws on chair: Patrick Frey Aztec throw,** #00030, $280—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Royal and black mohair throws,** $320—Western Maine Weavers (M), 13 Pearl St., Camden, ME 04843. **Black/red coverlet,** #H092, 65 by 100 inches, $320—Mystic Valley Traders (M), The Mill, 50 Cross St., Winchester, MA 01890. **Black and white striped throw,** Gear ticking, neutral, $47; **royal red tartan plaid,** $53—The Three Weavers, (M), 1206 Brooks St., Houston, TX 77009. **Blanket harness,** $25.50; **orange and cream plaid throw,** $160—Dunroven House (R), 405 Black Horse Run, Ft. Mills, SC 29715. **Yellow blanket,** $1,250—Hermes Paris (R), 745 Fifth Ave., New York 10019. **Wooden hatbox,** $350—Charlotte Moss (R), 131 E. 70 St., New York 10021. **Esprit royal wool throw,** $35—Faribo Blankets (R), Suite 300, 111 W. 40 St., New York 10018.

STYLE BEAT

●*Page 23—Nesting Instincts:* **Schoolhouse birdhouse,** $65; **country-house birdhouse,** $30; **church birdhouse,** $30 plus $5 postage each—Conran's (R,MO), The Plaza at King of Prussia, King of Prussia, PA 19406; 215-337-8322. *Hands-on Tile:* Liza Allen Tile & Clay Company (R,MO), 271 Frankfort Ct., Daly City, CA 94014; write for free mail-order brochure and list of showrooms; 415-558-TILE. *Pet Boxes:* **Sally Anderson's box,** 14 by 9 by 10 inches high. Write for nearest store: GuildMaster, PO Box 10725, Springfield, MO 65808.

●*Page 25: Lone (and Rising) Star:* **Jess Lord's pottery,** $40 to $1,000 per piece, is available at the following galleries and retailers: Art 'N Accents Gallery (R), Woodlands Square, State Road #584, Oldsmar, FL 34677. Carol's Treasure Chest (R), 16928 Detroit Ave., Lakewood, OH 44107. Casa Caliente (R), 4206 N. 70 St., Scottsdale, AZ 85251. Creative Arts (R), 216 N. Star Mall, San Antonio, TX 78216. Jess Lord (M), 1300 Canterbury Ct., Arlington, TX 76013. La Paloma Gallery de Taos (R), 107 Pueblo Norte, Taos, NM 87571. Spicewood Gallery (R), 3742 Far West Blvd., Austin, TX 78731. The Upstairs Gallery (R), 1038 W. Abrams, Arlington, TX 76013. Walnut Grove Gallery (R), 6215 Lee Highway, Suite J, Chatanooga, TN 37421. Guadalupe Gifts (R), 255 S. Maine, Boener, TX 78006. Red Poppy Gallery (R), 820 Austin Ave., PO Box 131, Georgetown, TX 78626. Whiffenpoof (R), 205 S. College, Waxahachie, TX 75165. *A Tip of the Hat:* **Leslie Allen's hatbox gifts,** $6 postage—Leslie Allen Antiques (R,MO), No. 3 Kings Highway North, Westport, CT 06880. *Finer Points:* **Needlepoint ornament kits** include canvas, $16, cotton thread and instructions; $2 postage per kit; catalog, $1 (ornament, pillow and other needlepoint designs)—A Dragon's Tale, PO Box 7470, Dept HB, FDR Station, New York 10150; 212-838-8158. *First Bloom:* **'Annabelle' and other hydrangeas**—Wayside Gardens Co. (MO), 1 Garden Ln., Hodges, SC 29653-9990; catalog, $1. To order, call 800-845-1124. The Philadelphia Flower Show will be held March 5 to 12. For more information, call The Pennsylvania Horticultural Society, 215-625-8250.

●*Page 26:* Antares, 2640 S.W. 28 Lane, Miami, FL 33133.This Day & Age, Freedom, MN 04941; 207-382-6570. **Pony-skin chair**—Santa Barbara Designs, Dept. HB, PO Box 90610, Santa Barbara, CA 93190; 805-965-3071.

GARDEN GUIDE

●*Page 38:* **The finest houseplants and greenhouse plants** are available by mail from: Kartuz Greenhouses (Dept. HB), 1408 Sunset Dr., Vista, CA 92083. Logee's Greenhouses (Dept. HB), 55 North St., Danielson, CT 06239. A **houseplant newsletter** is being published in Canada; 6 bi-monthly issues are sent for $8.50 per year—Houseplant Forum, HortiCom Inc. (Dept. HB), 1449 Ave. William, Sillery, Quebec, G1S 4G5. Jobe's Water Signals available from Water Signal Customer Service, International Spike Inc., PO Box 1750, Dept. HB, Lexington, KY 40593.

WELCOME THE SEASON'S BEST

●*Page 41:* **Biedermeier 8-day-long case clock,** #44671261, $3,500; **Blueglass Bristol bath set,** #W37, 3 pieces, $2,525—Macy's Herald Square (R), 151 W. 34 St., New York 10001. **Pine Danish pedestal table,** c. 1890's $600; **glass candy dish,** c. 1900, $150—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Christmas greenery and flowers by James E. Goslee III,** Goslee & Company, 9 Charles St., New York 10014. **English candlestick brass lamp,** c. 1875, $1,275—Bardith (R), 31 E. 72 St., New York 10021. **Arabian Nights leather books,** set, $1,450—J.N. Bartfield Galleries (R), 30 W. 57 St., New York 10019. **Table linens,** $60—Paper White Ltd., PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Bed linens,** available at major department stores—Wamsutta Home Products (M), 1285 Sixth Ave., New York 10019.

●*Pages 42-43:* **Biedermeier round table with pedestal,** #44940661, $1,700; **Biedermeier demilune serving table,** #44940521, $1,500; **Scandinavian Biedermeier Sofa,** satin birchwood, c. 1820, $5,600; **leather hatbox,** #67169, $1,200—Macy's Herald Square (R), 151 W. 34 St., The Corner Shop, New York 10021. **Swedish Biedermeier armchairs,** 2 of 6, c. 1870, $9,800—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021. **Tole planters,** $300 each—Limited Editions (T), 253 E. 72 St., New York 10021. **Black iron floor lamp,** #68-3739, $945; **white porcelain vases with handles,** pair, England, c. 1840, $3,300—Marvin Alexander Inc. (T), 315 E. 62 St., New York 10021. **Paisley shawl,** $550—Vito Giallo Antiques Inc. (R,T), 966 Madison Ave., New York 10021. **Needlepoint rug,** 7 by 6 feet, English, c. 1870, $22,000—Coury Rugs Inc. (T), 515 Madison Ave., New York 10022. **Bacchus oil painting,** 19th c., $5,500; **Tortoise tea caddy,** English, 19th c., $2,500; **pineapple and cabbage botanicals,** English, 18th c., $250 each—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Lavender leaf plate,** c. 1800s—James II Galleries, Ltd. (R,T), 15 E. 57 St., 6th floor, New York 10022. **Bombay Paisley Matelasse fabric, #1900170.00, on sofa,** 102 to 111 inches wide, 25-1/2-inch half drop, white—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Milk-glass compote with gold,** $295—John Rosselli (T), 255 E. 72 St., New York 10021. **Antique ornaments**—Holiday Inn New York (R), 141 E. 62 St., New York 10021. **Cones on tree:** call 212-410-9793; Dee Davis has how-to instructions—Adventures in Crafts (MO), PO Box 6058, Yorkville Station, New York 10128; mail-order catalog, $2.50. **Greenery**—The Christmas Tree Farm (R), North Clarendon, VT 05759; Hunts Tree Farm (R), Graniteville, VT 05759.

●*Page 44:* **Angel painting,** oil on canvas, French, c. 1800—Pierre Deux Antiques (R), 367 Bleecker St., New York 10014. **Cones for Christmas tree,** HB staff idea, made by Dee Davis, assisted by Veronica Voelkle—Adventures in Crafts, PO Box 6058, Yorkville Station, NY 10128. **Biedermeier sofa table,** #41059581, $5,200—Macy's Herald Square (R), The Corner Shop, 151 W. 34 St., New York 10001. **Yellow pitcher,** French, c. 1800, $2,500; English Chamberlain Worster beaker, $2,000—Bardith Ltd. (R), 901 Madison Ave., New York 10021. *Bottom:* **Urns,** pair, $360—Limited Editions (T), 253 E. 72 St., New York 10021. **Yellow mug,** c. 1810, $1,000—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Tea caddy,** #67153, $175—Macy's Herald Square (R), The Corner Shop, 151 W. 34 St., New York 10001.

●*Page 45:* **Three porcelain plates,** c. 1800-1900; **Adirondack chair,** $300; **papier-mâché trays**—Millbrook Antiques Mall, Franklin Ave., Millbrook, NY 12545. **Basket with handle,** $90—Limited Editions (T), 253 E. 72 St., New York 10021. **Danish cane baskets,** c. 1880, $85 each—Evergreen Antiques (R), 1249 Third Ave., New York 10021. Greenery decorations by James Goslee. **Black iron candlesticks,** $45 and $50, at major department stores—Sarreid Ltd. (M), Airport Road, PO Box 3548, Wilson, NC 27895. **Bay wreath,** #047241, $21 plus shipping—William Sonoma (MO,R), 100 North Pt. Rd., San Francisco, CA 94133.

●*Page 46—Top right:* **Swedish painted birch armchairs,** #37769537, c. 1860, $750—Macy's Herald Square, The Corner Shop, 151 W. 34 St., New York 10001. **White curtain,** a Paper White bed sheet, $125—Paper White Ltd. (R), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. *Bottom left:* **Biedermeier secretary,** #41874552, $5,700; **Biedermeier birch side chair,** #37224662, $1,800; **pink teacup,** part of Viennese set, $750—Macy's Herald Square (R), 151 W. 34 St., New York 10001. **Bay-leaf wreath,** #047241, $21 (plus shipping)—Williams-Sonoma (R), 100 North Pt. Road., San Francisco, CA 94133. **Brass lamp,** $450—Bardith (R), 31 E. 72 St., New York 10021. **Wedgwood jar** c. 1820, $2,500; **inkwell,** c. 1860, $595; **picture and frame,** c. 1800, $400; **beaker,** $65; **pen,** 1950, $60—Vito Giallo Antiques Inc. (R), 966 Madison Ave., New York 10021. **Viennese note cards,** Flower in Detail, 24 varied cards, $9.95; #5 Angel, 10 cards, $5.95—The Metropolitan Museum of Art (R), 255 Gracie Station, New York 10028. **Mother-of-pearl card box,** $150—

(Continued on page 100)

PRODUCT INFORMATION

Continued from page 99

Nancy Marshall Antiques (R), 145 E. 62 St., New York 10021. **Tartan throw,** $150—The Scottish Lion (R,MO), Route 16, North Conway, NH 03860. **Notebooks and pencils**—Il Papiro (R), 1021 Lexington Ave., New York 10021.

●*Page 47:* Bed decorations by James Goslee. **Duvet,** linen and lace, handmade 16th-c. reproduction, queen size, Jewels collection, $1,400—Katha Diddel Home Collection for Twin Panda Inc., (R), 420 Madison Ave., Suite 804, New York 10017; 800-289-8946. **Duvet cover**—E. Braun (R), 1717 Madison Ave., New York 10021. **Wooden inlaid mahogany tray,** #8752, $1,200; **pink Grecian pitcher,** #1807, $125—Macy's Herald Square (R), The Corner Shop, 151 W. 34 St., New York 10001. **Down comforter,** $625—Scandia Down Shops (R), 1011 Madison Ave., New York 10021. **Bed linens by Wamsutta Home** products available at major department stores—Wamsutta Home Products (M), 1285 Sixth Ave., New York 10019. **Pencils,** $2.25; **leather notebook,** $68; **box with stationery,** $125; **holder,** $61—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Tea service,** $1,600—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Pair of arched rectangular picture frames with tortoiseshell and silver borders,** c. 1870, $3,600—Kentshire Galleries (T,R), 37 E. 12 St., New York 10003. **Chamber stick lamp with snuffer,** English c. 1850, $475—Bardith (R), 31 E. 72 St., New York 10021. **Leather-bound books,** Arabian Knights, $1,450—J.N. Bartfield Galleries (R,T), Fine Rare Books and Leather Bindings, 30 W. 57 St., New York 10019. **Green console,** $1,500—Limited Editions (T), 253 E. 72 St., New York 10021. **Glass urns,** $400—Vito Giallo Antiques Inc. (R,T), 966 Madison Ave., New York 10021. **Glass candy dish,** c. 1900, $150—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Regency bench,** c. 1830, $5,900—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Mahogany tray,** #87J2, $1,200; **Grecian pitcher,** $125—Macy's Herald Square (R), The Corner Shop, 151 W. 34 St., New York 10001. **Cloth,** $44; available at fine department stores—Paper White Ltd. (R), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Dessert service,** c. 1830, $3,000—James II Galleries, Ltd. (R,T), 15 E. 57 St., New York 10022.

50 GIFTS FOR UNDER $50

●*Page 48:* **Pillows,** 13 inches square, $35—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. *Bottom left:* **Elephant teapot,** $9.50 (enclose teapot photo with check)—Pearl River Mart (R), 277 Canal St., New York 10013. **Hen pot,** 4 cups and tray (enclose teapot photo with check), $20—Wing On Wo Co. (R), 26 Mott St., New York 10013. **Fish teapot,** $13.50—Ewa Import Inc. (R), 24 Mott St., New York 10013. *Bottom right:* **Child's bench** by Sawmill Furniture Company, 25 by 20 inches high, $40; available in other colors—The Green Thumb (R), Highway 45 South, Selmer, TN 38375. **Wood letter,** $3.50—Kurt S. Adler, at Macy's. Mittens, $35—Mabel's (R), 849 Madison Ave., New York 10021. **Wood pig mobile,** $27.50; **Old Woman and the Shoe,** $47.50—R.&R. Robinson (R), 1290 Third St. South, Naples, FL 33940. **Finger puppets and stand,** $35, #16F—The Museum Shop of the Art Institute of Chicago (R), Michigan Avenue at Adams Street, Chicago, IL 60603 800-624-9000. **Painted animal boxes:** giraffe, $19.50; leopard, $15—Jenny B. Goode (R), 1194 Lexington Ave., New York 10028. **Wool stocking,** $42; personalized, $6 extra [illegible] weeks)—Sweet Nellie (R), 1262 Madison Ave., [illegible] York 10128. **Cotton baby throw,** $50; Chinese Silk wallpaper by Laura Ashley—Laura Ashley (R), 714 Madison Ave., New York 10021.

●*Page 49:* **Glass** [illegible], 7 by [illegible] inches, $45—Ffolio 72 (R), 33 E. 68 St., [illegible] 10021. **Ceramic floral pitcher** [illegible] 1/4 inches [illegible] 80] [illegible] jar, $26.50—Laura Ashley (R), [illegible] Ave., New York 10021. **Silver-plated** [illegible] inches, by Fetco, [illegible] Mara Cut[illegible] Box (R), [illegible] St., Concord, MA 01742. [illegible] **with silver-plated** [illegible] bottle Sanders & Co. (R), 380 [illegible] New York 10011. **Square bowl designed by** [illegible] Avventura (R), 463 Amsterdam Ave., New York 10024. **Potpourri,** $20—La Petite Fleur (R), 3955 Consear Rd., Lambertville, MI 48144. *Top right:* **Basket of grass,** $47.50—Twigs (R), 391 Bleecker St., New York 10014. *Bottom left:* **Picnic basket** with 2 wineglasses, cutting board, napkins, tablecloth, plastic container, knife by Picnic Time, $50—Best (R) select stores; 800-950-2378 for nearest store. **Heather White wool throw by Faribo,** 50 by 60 inches, $30—Lord & Taylor (R), select stores. **Blanket harness,** $25; **throw** by Dunroven House, $40—Mark Shale, select stores; 312-789-0130. *Bottom right:* **Framed print by J. Pocker,** 17 by 22 inches, $49.95—J. Pocker (R), 824 Lexington Ave., New York 10021; 800-443-3116. **Cricket Stripe wallpaper,** sapphire/china blue/white—Laura Ashley (R), 714 Madison Ave., New York 10021.

●*Page 50:* **Sponge pitcher** by Barbara Eigen, $46—Dean & DeLuca (R), 560 W. Broadway, New York 10012. **Oval terra-cotta pot,** #8120, 13 by 7 by 6 inches high, $35—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941. **Tortoiseshell glass bowl,** 11-1/4 inches in diameter, $35; **Epoch wine goblets,** 7 ounces, $5 each—Pottery Barn (R,MO), PO Box 7044, San Francisco, CA 94120; call 415-421-3400 for a catalog. **Gilt frame**—Eli Wilner & Co. (R), 1525 York Ave., New York 10028. *Bottom right:* **Winterthur's Twelve Months of Flowers botanical wall calendar,** $14.95—Winterthur catalogue; 800-223-1956. **Picket fence cachepot,** 10 inches square, 9-1/2 inches high, other colors available, by the Sawmill Furniture Company, $24—The Green Thumb (R), Highway 45 South, Selmer, TN 38375. *Taylor's Guide to Roses, Taylor's Guide to Bulbs,* $14.95 each, Houghton Mifflin Company; available at bookstores. **Marbleized trowel,** $10 by Hardenbrook; 207-283-1692 for nearest store. **Botanical pad,** $10.95—R.&R. Robinson (R), 1290 Third St. South, Naples, FL 33940.

●*Page 51—Top left:* **Folding social file,** $40—Ffolio 72 (R), 33 E. 68 St., New York 10021. **Silver-plated toast rack/letter holder,** $29.50—Jenny B. Goode (R), 1194 Lexington Ave., New York 10028. **Hole in One silver vase by Swid Powell,** 3 inches high, $50—Neiman Marcus (R) gift gallery; selected stores. **Trout rack with 4 fishing-fly mugs,** $35—Boston Warehouse Trading Company (M), 59 Davis Ave., Norwood, MA 02062. *Center:* **Colored loofahs,** $4.50 each—Victoria's Secret, all stores. **French soaps,** $6 each; **loofah mitt,** $17.50 **English bath salts,** $6; **fruit bubble bath,** $17.50 each; **dusting powder,** $30; Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **French fruit bubble bath cream,** $15—Ad Hoc (R), 410 West Broadway, New York 10012. **pink violet Hand towel,** #5174, $37—Porthault (R), 18 E. 69 St., New York 10021. *Bottom left:* **Butter cookies,** 12 **in a box,** $30—Butler Baking, (R), 225 W. 20, New York 10011. *Bottom right:* **Leaf plates,** #203311, $14 each—The Haldon Group (MO), call: 800-228-4438 for nearest store.

HOUSE WARMING

●*Page 52:* **Garlands, wreath, made to order, and 13-foot tree**—Bloomin' Petals (R), 29 Shore Rd., PO Box 45, Ogunquit, ME 03907.

●*Page 53:* **Santa Claus and spiral ornaments made by VSF, Christmas tree**—VSF (R), 204 W. 10 St., New York 10014. **Antique canvas blocks,** c. 1890, $450 each—Judith and James Milne Inc. (T), 506 E. 74 St., New York 10021. **Sleigh, Santa Claus, teddy bears, Shaker box**—Hearthstone at Stonecrop (R), Shore Road at Juniper Lane, Box 2120, Ogunquit, ME 03907. **Rug,** #19F, $11 per square foot; catalog, $5—T.K. Woodard (R), 835 Madison Ave., New York 10021.

●*Page 54:* **Bakeware**—Hearthstone at Stonecrop (R), Shore Road at Juniper Lane, Box 2120, Ogunquit, ME 03907. **Twig and branch wreath with fruit, pinecones, garlands, bird's nest, flowers**—VSP (R), 204 W. 10 St., New York 10014.

●*Page 55:* **Reading rug,** #19F; **runner,** #33, both $11 per square foot; catalog, $5—T.K. Woodard (R), 835 Madison Ave., New York 10021. **Wool stockings** made in Vermont by Sally Hoyler, $42 each, personalized (6 weeks), $48; **needlepoint pillow,** $240—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Slipcovers:** Red Fraser blankets, 5 by 6 feet, $75 each (not recommended for upholstery)—Scotland by the Yard (R,MO), Quechee, VT 05059. **Tole tin books, wooden trencher, lantern, bears**—Hearthstone at Stonecrop (R), Shore Road at Juniper Lane, Box 2120, Ogunquit, ME 03907. **Sailcloth, #346425, fabric on pillows,** lacquer (red)—Waverly Fabrics (R), a Division of F. Schumacher & Co., 79 Madison Ave., New York 10016. **Flower arrangement, fruit-covered trees, twig and pine garland, garland with hydrangea**—VSF (R), 204 W. 10 St., New York 10014.

TAKE A BOUGH

●*Pages 56-59:* **Eucalyptus and ivy wreath,** 28-inch diameter, $175 plus postage—Mary Taylor Designs, 205 Hempstead Rd., Ridgewood, NJ 07450. **Kazuko Oshima wire wreath with crystals,** by special order only—Barney New York (R), Seventh Avenue and 17 Street, New York 10011. **Boxwood wreath with painted paper flowers,** 20-inch diameter, by Robert Jackson; not available. **Dried-flower wreath,** 12-inch diameter, $450, available in NYC only—Twigs (R), 391 Bleecker St., New York 10014. **Wild-moss wreath,** 16 to 18 inches in diameter, other sizes available, $150 plus postage—Sura Kayla Soho (R), 484 Broome St., New York 10013. **Vine Wreath,** 18 to 20 inches in diameter, $150-$175—Zezé, (R) 398 E. 52 St., New York 10022. **Handmade wool sweater,** $850—Annette Leuthold, 3 Valleyview Rd., #24, Norwalk, CT 06851.

●*Pages 60-61—Top left:* **Ribbon on whistle tree, silver heart ornaments, mini pinecones, dove ornaments**—People's Flowers Inc. (R), 786 Sixth Ave., New York 10001. **Other ribbon**—Hyman Hendler (R), 67 W. 38 St., 10018. **Trees**—Greenwich Nurseries (R), 506 Ninth Ave., New York 10018. **Bridal illusion, extra-fine tulle,** width, 108 inches—Rosen & Chadick Textiles (R), 246 W. 40 St., New York 10018. **Painted backdrop**—Ross Madole, P.O Box 478, Old Chelsea Sta., New York 10011. **Whistles** made by Paul Jesse Clark, 9116 E. 58 Terrace, Raytown, MO 64133. *Bottom:* **Victorian wreath and garlands**—Twigs (R), 391 Bleecker St., New York 10014. **Needlepoint stockings,** handmade in China, 4 styles available, $35—Schweitzer Linens (R), 457 Columbus Ave., New York 10024; 1128 Madison Ave., New York 10028. Photographed in the home of Collectors/Dealers Christine & Guy Crosby, 74 Gallup Rd., Princeton, NJ 08540. *Center:* **Table**—Anthony Antine/Antine Associates, 1028 Arcadian Way, Palisade, NJ 07204; 201-224-0315. **Majolica on table,** Antine's private collection. **Glasses and Baccarat candlestick**—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Paisley tablecloth,** $575-900—Lenox Court Antiques (R), 972 Lexington Ave., New York 10021. **Tartan napkins,** Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Lady apple topiaries**—Paul Rueckwald, 323-½ Amsterdam Ave., New York 10023. Photographed in Mansions & Millionaires Inc.—Holiday, PO Box 252, Greenvale, New York 11548; 516-484-2004.

TROPICAL PUNCH

●*Pages 68-69:* **China Seas Inc. fabric** is available through the following retailers and stores: AMS, 289 Greenwich Ave., Greenwich, CT; High Gate Manor, 81 Commercial St., Boston, MA 02109; Greenbaum: The Interior Design Center, 101 Washington St., Paterson, NJ 07505; Greenbaum: The Interior Design Center, Country Mile House, Mt. Kimble Avenue, Route 202, Morristown, NJ 07960; Verlaine, 128 North Main St., Providence, RI 02903; Foleys, Houston; Hudson's Troy, MI; Macy's, San Francisco; Marshall Field, Chicago; Nordstrom, Seattle; Rich's, Atlanta. **Tablecloth fabric,** #105-P, Calicut multi-white; **China Stripe curtain fabric,** $801-210M, 54 inches wide, **Tropicana seat-cushion fabric,** 439-420M, 40 inches wide, azalea/multi french blue/white—China Seas (T), 979 Third Ave., New York 10022. **Dining chairs,** $129 each—Cavanagh's (R), 520 Front St., Key West, FL 33040. **Console table,** #5134G, plate-glass top, 48 by 20 by 30 inches high, $745—Ficks Reed (M), 4900 Charlemar, Cincinnati, OH 45227. **Berlin glasses,** $42 each—Smyers Glass (M), 675 East H St., Benicia, CA 94510. **Bone flatware,** #321703, 4 place settings, $48—Williams Sonoma (MO), 100 North Point St., San Francisco, CA 94133. **Hot-pink wooden lacquered plate,** $46—Phillip Mueller (M), 521 W. 26 St., New York 10001. **Plates by Deruta,** $35 each—Barneys New York, Seventh Avenue and 17 Street, New York 10011. **Pink bowls,** $20 each; **Colorstax platter,** 19 inches, extra large, $30—Metlox Potteries (R), 1200 Morningside Dr., PO Box 8, Manhattan Beach, CA 90266. **Trout,** #ALWD003, $330—Adele Lewis Inc. (R,T), 227 W.

29 St., New York 10001. **Parrot** loaned by Dini Lamot, Windle Davis, 13 Sommerset Heights, Provincetown, MA 02657; Ficks Reed (M), 4900 Charlemar, Cincinnati, OH 45227. *Upstairs Porch:* **Night & Day pink fabric,** #38-80, mauve, 51 inches wide; **Night & Day pink/green stripe fabric on pillows,** #39-80, apple and mauve; **Capitol green cushion fabric,** Blue Nile, 55 inches wide; **Batavia pink print fabric,** raspberry/white—China Seas (T) 979 Third Ave., New York 10022. **Sofa,** #1801-SU, Frost White finish, 74 by 35 by 35 inches high, $2,328; **rocker,** 1805-CU, Frost White finish, 31 by 34 by 38 inches high, $849; **occasional chair,** 1802-CU, Frost White finish, 30 by 34 by 35 inches high, $1,064—Ficks Reed (M). **Pale pink tub chair** painted by Anthony Cava, unpainted, $129—John Rogers Rattan Outlet (R), 92 Main St., Southampton, NY 11968. **Frise yellow vase,** vanilla finish, $275—Kostka (R,T), 200 Lexington Ave., Suite 1101, New York 10016. **Basket,** #655, $40—CoCo (MO), 300 N. Elizabeth, Chicago, IL 60607.

●*Pages 70-71:* **Night & Day striped cushion fabric,**—#37-80, apple/mauve, 51 inches wide; **Night & Day striped quilt fabric,** #39210, green/french blue; **sofa fabric** Indramayu, #103-0210, cream/french blue, 54 inches wide; **Capitol chair fabric,** #304-103, pale yellow; **Calicut skirt fabric,** #105-P; **Capitol cushion fabric,** #304-128, French blue, 55 inches wide—China Seas (T), 979 Third Ave., New York 10022. **Collage sofa,** #901SU, polydacron cushions, 76 by 33 by 33 inches high, $2,344; **Ambiance green lounge chair,** #400CU, 37 by 37 by 31 inches high, pale green, $1,325; **Country Casual rattan end table,** #9608M, plastic laminate top in pearl, 21 by 25 by 21 inches high—Ficks Reed (M). **Yellow chair,** #50339—Lee Industries (R,T). **Lavender vase,** $90—Limited Editions (T), 253 E. 72 St., New York 10021. **Coffee table,** painted, $289; unpainted, $219—John Rogers Rattan Outlet (R), 92 Main St., Southampton, NY 11968. **Lamp,** W2-24N, 1 foot, 3-3/4 by 1 foot 10-3/4 inches, $100—Akari-Gemini (R), 1129 State St., Suite 32, Santa Barbara, CA 93101. **Gunzo jar,** 35 inches high, $600—R.&K. Designs (M), 2094 Bush St., San Francisco, CA 94115. **Canvas screen** painted by Sarah Nesbit 201-792-3127. **Mats,** 4 feet 6 by 6 feet 6 inches, $49 each—ABC International Design Rugs (R), 888 Broadway, New York 10003. Table painted by Anthony Cava, 236 W. 27 St., 12th fl., New York 10001. **Antique wooden fish decoy,** $150—Cynthia Beneduce (R), 388 Bleecker St., New York 10014. **Colorstax bowl,** aqua, $17.50—Metlox Potteries (R), 1200 Morningside Dr., Manhattan Beach, CA 90266. **Candle holder;** tall, #294850, $22.50; small, #294843, $14.50—Williams-Sonoma (MO), 100 North Point St., San Francisco, CA 94133. *Bottom left, (pool area):* **Bath towels,** $25—Descamps (R), 454 Columbus Ave., New York 10024. **Day & Night peach stripe pillow fabric,** #39-420—China Seas (T), 979 Third Ave., New York 10022. **Blue bowl, Corfu cocktail mixer,** blue, $130—Smyers Glass (S), 675 E. H St., Benicia, CA 94510. **Yellow platter,** $46—Phillip Mueller (R), 521 W. 26 St., New York 10001.

●*Page 72:* **Kukkasari comforter** (full), $120; **sheets** (full), $21; **pillowcases,** $16—Marimekko (R), 97 Washington St., S. Norwalk, CT. 06854. **Headboard** painted by Sarah Nesbit; 201-792-3127. **Hat,** $40—Whittal & Shon (M), 485 Seventh Ave., New York 10018. **Decoy,** $150—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Striped cotton towel,** $25—Cocobana (R), 345 Wilson Ave., S. Norwalk, CT 06854. **Blue chair,** $159; unpainted, $99—John Rogers Rattan Outlet (R), 92 Main St., Southampton, NY 11968. **Plaid rag rug,** #T548, 5 by 8 feet, $129—ABC International Design Rugs (R), 888 Broadway, New York 10003. **White lamp,** #6000, 54 inches high, $100—George Kovacs (M,R), 330 E. 59 St., New York 10022. **Paper lamp**—Akari-Gemini (R), 1129 State St., Suite 32, Santa Barbara, CA 93101. **Green pitcher**—Hall China (M), East Liverpool, OH 43920. **Cotton towel** (on peg), $25—Cocobana (R), 345 Wilson Ave., S. Norwalk, CT 06854.

●*Top right and page 73, outdoor porch:* **China Stripe fabric on banquette and curtains,** #801-210M, French blue/multi; **Capitol pink fabric on pillow,** #304-102—China Seas (T), 979 Third Ave., New York 10022. **Fish,** $350—Civilisation (R), 78 Second Ave., New York 10003. **Chartreuse vase,** 18 inches high, $190—Tunbridge Glassworks (R), Route 110, Tunbridge, VT 05077. **Rose plate,** #300, $20; **Colorstax pitcher,** $20—Metlox Potteries (R), 1200 Morningside Dr., Manhattan Beach, CA 90266. **Pink wooden platter,** $46—Phillip Mueller. **Birdcage,** $75—Zona (R), 97 Greene St., New York 10012. **Hat,** $60—Whittal & Shon (M), 485 Seventh Ave., New York 10018.

CLOSE-UPS

●*Page 75:* **Small doily cornucopias:** self-adhesive seals—Wilson Papers (M), Evergreen Press (M), available at stationery stores. **Large manila cornucopias:** paper decorations—Brandon Memorabilia, PO Box 20165, New York 10011-9993; catalog, $3 plus postage (or SASE); Adventures in Crafts Studio, PO Box 6058, Yorkville Station, New York 10128; catalog, $2.50 plus postage (or SASE).

ENTERTAINING PLUS

●*Page 77:* **Semis de Roses tablecloth** Primrose Bordier, from Le Jacquard Francais, $120 each—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Royal Worcester dessert plates,** #AA 6683, $750 per pair; **grapevine goblets,** #AA3535, 8 for $1,400—Bardith (R), 901 Madison Ave., New York 10021.

A PERSONAL FEAST

●*Page 79:* **Majolica turquoise plates,** $25 each; **ivy-scattered napkins,** $10 each—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012.

●*Pages 80-81:* **Green-edged plate** by Moustiers, $176 each; **white napkin with green border,** $17 each; **octagonal salad plates,** $76 each; **pink-edged plate; square floral plate; napkin ring,** $7.50 each—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Cheese tray, knife by Scof; pink napkin,** $11 each; **white compote,** $75—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012.

COOKIES YOU CAN'T RESIST

●*Pages 82-83:* **Wooden platters,** pink, blue and in custom colors, 14 inch, $22; 16 inch, $27—Phillip Mueller (R), 521 W. 26 St., New York 10001.

WINE AND GOOD SPIRITS

●*Page 84:* **Coalport dessert plate,** c. 1810, set of 8, $3,750—Bardith (R), 901 Madison Ave., New York 10021. **Pink linen napkin,** $20 each—Thaxton & Co. (R), 780 Madison Ave., New York 10021. ■



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1 A Title of publication House Beautiful
B Publication No 00186422

2 Date of filing October 1, 1988

3 Frequency of issue Monthly
A No of issues published annually 12
B Annual subscription price $15.97

4 Complete mailing address of known office of publication 1700 Broadway New York, New York 10019

5 Complete mailing address of the headquarters or general business offices of the publishers 959 Eighth Avenue, New York, New York 10019

6 Full names and complete mailing address of publisher, editor, and managing editor Publisher The Hearst Corporation, 959 Eighth Avenue, New York, New York 10019 Editor JoAnn Barwick, 1700 Broadway, New York, New York 10019 Publisher Marcia E Miller, 1700 Broadway, New York, New York 10019

7 Owner The Hearst Corporation, principal office, 1209 Orange Street, Wilmington, Delaware 19801—Stockholders owning or holding 1 percent or more of total amount of stock of The Hearst Corporation are Trustees of Trust created under the Will of William Randolph Hearst, Deceased, namely Frank A Bennack, Jr., Millicent Hearst Boudjakdji, Richard E Deems, George R Hearst, Jr., John R Hearst, Jr., Randolph A Hearst, W R Hearst, Jr., Harvey L Lipton, Frank Massi, Gilbert C Maurer, Raymond J Petersen, J Kingsbury-Smith, Franklin C Snyder, the address for all of the foregoing being 959 Eighth Avenue, New York, New York 10019 Those having a beneficial interest in the Trust mentioned above are William Randolph Hearst, Jr., Phoebe Hearst Cooke, George R Hearst, Jr., Randolph Apperson Hearst, David Whitmire Hearst, Jr., Millicent Hearst Boudjakdji, John Randolph Hearst, Jr., William Randolph Hearst II, Joanne Hearst Lawrence and Deborah Hearst

8 None

9 For completion by nonprofit organizations authorized to mail at special rates (Section 423.12 DMM only) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one) ☐ Has not changed during preceding 12 months ☐ Has changed during preceding 12 months (If changed, publisher must submit explanation of change with this statement)

10 Extent and nature of circulation—A Total No copies (Net Press Run) Average No copies each issue during preceding 12 months, 1,120,543; actual No copies of single issue published nearest to filing date, 1,143,600 B Paid circulation—1 Sales through dealers and carriers, street vendors and counter sales Average No copies each issue during preceding 12 months, 231,660; actual No copies of single issue published nearest to filing date, 237,000 2 Mail subscription Average No copies each issue during preceding 12 months 619,440; actual No copies of single issue published nearest to filing date, 643,000 C Total paid circulation (sum of 10B1 and 10B2) Average No copies each issue during preceding 12 months, 851,100; actual No copies of single issue published nearest to filing date, 880,000 D Free distribution by mail, carrier or other means samples complimentary, and other free copies Average No copies each issue during preceding 12 months, 15,503; actual No copies of single issue published nearest to filing date, 12,300 E Total distribution (sum of C and D) Average No copies each issue during preceding 12 months 866,603; actual No copies of single issue published nearest to filing date, 885,300 F 1 copies not distributed—1 Office use, left over, unaccounted, spoiled after printing, Average No copies each issue during preceding 12 months 13,940; actual No copies of single issue published nearest to filing date 14,300 2 Return from news agents Average No copies each issue during preceding 12 months, 239,990; actual No copies of single issue published nearest to filing date, 239,000 G 1 and 2 should equal net press run shown in A Average No copies each issue during preceding 12 months, 1,120,543; actual No copies of single issue published nearest to filing date, 1,143,600

11 I certify that the statements I made in this item are correct and complete

COOKIES YOU CAN'T RESIST

Continued from page 94

airtight container up to 10 days or up to 1 month. Makes about 4 dozen cookies.

HONEY-POPPY SEED ROLLED COOKIES

4-1/3 cups all-purpose flour
1 teaspoon baking soda
3/4 teaspoon baking powder
2-1/2 teaspoons ground cinnamon
1-3/4 teaspoons ground cloves
24 tablespoons (3 sticks) unsalted butter, slightly softened
1-1/4 cups granulated sugar
1/3 cup clover honey or other mild honey
2 large eggs
Grated zest of 2 large lemons
1 egg, for glaze
3 tablespoons poppy seeds, for decoration

☐ In a medium bowl sift together flour, baking soda, baking powder, cinnamon and cloves; set aside.
☐ In a large mixing bowl beat butter until fluffy. Beat in sugar and honey. Add eggs and lemon zest and beat well. Stir in dry ingredients in 2 batches.
☐ Divide dough into thirds and place each portion between large sheets of waxed paper. Using a rolling pin, roll each third out to 1/4-inch thickness, smoothing any wrinkles in paper as you roll. Slide rolled dough sheets onto a tray and chill 20 to 25 minutes, or until slightly firm.
☐ Working with 1 chilled dough sheet at a time, carefully peel away the bottom layer of waxed paper and replace it loosely. Turn dough over and discard top layer of waxed paper. Using assorted cookie cutters, cut out cookies. Carefully lift cookies from waxed paper with a spatula and space about 2 inches apart on greased baking sheets.
☐ Reroll dough scraps between new waxed paper sheets. Chill and continue cutting out cookies until all dough is used. Repeat with remaining dough sheets.
☐ In a small bowl beat egg with 1 tablespoon water. Brush tops of cookies with egg wash and sprinkle with poppy seeds.
☐ Bake in center of a preheated 375° F oven 9 to 11 minutes, or until cookies are a rich tan color all over, and just slightly darker around edges. Remove from oven and let stand 2 minutes. Transfer to wire racks to cool completely. Store in an airtight container up to 1 week or freeze up to 1 month. Makes about 5 dozen cookies.

PECAN PRALINE COOKIES

Praline topping:
1 cup chopped pecans
1/3 cup granulated sugar

Cookie dough:
1-1/2 cups all-purpose flour
1-1/4 teaspoons baking powder
1/4 teaspoon baking soda
1/4 teaspoon salt
8 tablespoons (1 stick) unsalted butter, slightly softened
1 cup firmly packed light brown sugar
2 tablespoons granulated sugar
1 large egg
2 teaspoons vanilla extract

☐ Make praline topping: On a large baking sheet in a preheated 350° F oven, toast pecans 9 to 10 minutes, until fragrant but not burned. Remove from oven and set aside to cool.
☐ In a small saucepan over medium-high heat, combine sugar with 2 tablespoons water. Bring to boil, stirring frequently to dissolve sugar. Cover and boil 2 minutes. Uncover and cook 2 to 2-1/2 minutes longer, or until syrup thickens slightly, bubbles and turns deep amber, but not dark brown. Immediately add toasted pecans to syrup, stirring to coat. (Caution: Mixture is very hot.) Quickly turn praline mixture onto a buttered dish and cool completely.
☐ Transfer the praline to a heavy plastic bag. Using a mallet or the back of a heavy spoon, crack the mixture into tiny pieces. Store in an airtight container in refrigerator or freeze up to 1 month.
☐ Make cookie dough: In a medium bowl sift together flour, baking powder, baking soda and salt; set aside.
☐ In another medium bowl beat butter until fluffy. Add sugars, egg and vanilla and continue to beat until smooth and well blended. Add half the dry mixture and beat until blended. Stir in remaining dry mixture until well blended.
☐ Set aside 1/3 cup of the praline mixture. Stir the remaining mixture into cookie dough.
☐ Form dough into 1-inch balls. Dip top of each ball into reserved praline. Space balls 2 inches apart on greased cookie sheets. Bake in center of a preheated 375° F oven 10 to 11 minutes, or until cookies are lightly golden around the edges. Remove from oven and let stand 2 minutes, then transfer cookies to wire racks and cool completely. Store in an airtight container 1 week, or freeze up to 1 month. Makes 3 dozen 3-inch cookies.

CHOCOLATE PRETZELS

Pretzel dough:
2-1/3 cups all-purpose flour
1/4 cup plus 3 tablespoons unsweetened cocoa powder
1/2 teaspoon baking powder
1/8 teaspoon salt
5-1/2 tablespoons unsalted butter, slightly softened
1/3 cup sugar
3 tablespoons light corn syrup
2 large eggs
1-1/2 teaspoons vanilla extract
1/2 cup finely ground walnuts
2 ounces bittersweet or semisweet chocolate, finely grated

Glaze:
1 cup confectioners' sugar
1/3 cup plus 1 tablespoon coffee or water
1 teaspoon solid vegetable shortening
1 teaspoon light corn syrup
6 ounces bittersweet or semisweet chocolate, chopped into small pieces

Decoration:
1 to 2 tablespoons coarse crystal sugar (optional)
1-1/2 ounces white chocolate, melted (optional)

☐ Make dough: In a medium bowl sift together flour, cocoa, baking powder and salt; set aside.
☐ In another medium bowl beat butter until light and fluffy. Add sugar and corn syrup and beat until well blended. Add eggs and vanilla and beat until smooth. Blend in half the dry ingredients. Stir in ground walnuts and chocolate. Vigorously stir in remaining dry ingredients until well blended.
☐ Divide dough in half and wrap each half in a sheet of plastic wrap. (Do not use waxed paper; the dough may stick to it.) Shape each half into 6-inch log. Wrap tightly and chill 1 hour, or until dough is chilled but not stiff.
☐ Working with 1 dough portion at a time, carefully mark and then cut the log into 12

(Continued on page 104)

TAKE A BOUGH

Shown on pages 56 to 59

THE TOP DRESSING MAKES THE MAGIC. BUT YOU START WITH JUST A SIMPLE BASE

MOSS WREATH
To make this moss wreath, use anything you find in walks through the woods—wild mosses, twigs, birds' nests and acorns. Let the moss dry before gluing it to a Styrofoam frame with a hot-glue gun. The tiny eggs shown in the bird's nest are eucalyptus berries.

FLOWER WREATH
Cut flowers out of construction paper or use watercolor paint on heavy paper. After painting in the details, tape each flower to florist's wire, then twist into the plain boxwood wreath, which you can find at almost any florist shop.

PEPPER-BERRY WREATH
Use a wreath made of very fine vines, like bittersweet runners or ivy (with the leaves cut off), so the base won't show through. Cut the vine runners while they are still soft, and lace together before they dry. Then lace in the short stems of the pepper berries when they are very fresh, because berries crumble when dry. Do not use wire—it will show through. The bow is made of ribbon with wire running through the edges so it holds its shape all season long. (To find the source nearest you for R-Tex Decoratives ribbon, contact Christmas Eve, 200 Fifth Ave., New York 10010; 212-929-5500. For sources of imported French ribbon, contact Paulette C. Knight, 301 Vermont St., San Francisco, CA 94103; 415-626-6184.) This wreath is not suitable for hanging on a door or anyplace where it will be touched often because the berries will fall off.

PINECONE WREATH
Attach pinecones and moss to the grapevine wreath with very thin florist's wire.

EUCALYPTUS WREATH
With gold string, tie ivy shoots sprayed with gold paint to a eucalyptus wreath, and then dried roses in mauve and pink and sprigs of heather.■

HOUSE WARMING

Shown on pages 52 to 55

SNOWY SANTAS
A quick make: Jack Follmer's snowy Clauses patterned after Kelter-Malcé Antique's one-of-a-kind Santa. *Here's how:* From heavy cardboard, cut an 8-inch-high rectangle with arched top. Punch hole at top. Glue on Santa face (from greeting cards, wrapping paper, decals). With glue stick, dot Santa's front. Wrap a cotton rectangle (use cotton roll from pharmacy) around entire board. Press to adhere. Roll back cotton from face to form hood. Make cardboard-cotton arms and glue on. Last, spray Santa with glue and sprinkle with glitter dust. Press on braid trim.■



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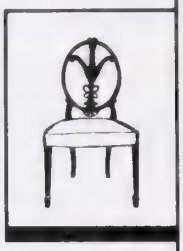
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COOKIES YOU CAN'T RESIST

Continued from page 102

equal sections. To form pretzels, knead each section briefly to soften it slightly, then roll it back and forth on a clean work surface with your fingers to produce an evenly thick "rope" slightly thicker than a pencil and 10 to 12 inches long. Gently place each rope on a greased baking sheet about 1-1/2 inches apart. Cross ends over one another, pretzel-fashion, and twist the rope at the crossing point. Repeat the process until all 12 pretzels are formed. Repeat with the second half of the dough.

☐ Bake in the center of a preheated 350° F oven 9 to 11 minutes, or until edges are just beginning to brown. Remove and let stand 1 to 2 minutes. Using a spatula, transfer pretzels to wire racks set over waxed paper to cool completely.

☐ Prepare the glaze: Sift confectioners' sugar into a heavy medium saucepan. Add coffee, shortening and corn syrup, and bring to boil over medium heat. Remove from heat and stir in chocolate until melted and smooth.

☐ Using tongs, dip pretzels 1 at a time, into glaze and coat completely. (If glaze becomes too thick while you are working, it can be thinned with a few drops of water or coffee.) Shake off excess glaze and place, right side up, on wire racks to drain, being sure not to let them touch. Sprinkle with coarse sugar crystals, or when glaze is set, drizzle lightly with white chocolate.

☐ Let pretzels stand 2 minutes. Then carefully lift and reposition them so they don't stick to the rack. Let stand until the glaze is completely set, about 30 minutes.

☐ Pretzels may be stored up to 3 days, or frozen unglazed, then thawed completely and glazed prior to serving, if desired. Makes 2 dozen 3-inch pretzels.

MAPLE WAFERS

- **3/4 cup pure maple syrup**
- **1 stick plus 2 tablespoons unsalted butter**
- **1 cup all-purpose flour**
- **2-1/2 tablespoons sugar**
- **1/4 teaspoon baking soda**
- **Pinch salt**
- **1 large egg**
- **1-1/4 teaspoons vanilla extract**

☐ In a medium saucepan over medium-high heat, bring maple syrup to boil. Boil 3-1/2 minutes, or until syrup is reduced to about 1/2 cup. Add butter and let mixture return to boil for 2 minutes. Remove from heat and let cool.

☐ In a medium bowl sift together flour, sugar, baking soda and salt; set aside.

☐ In another bowl beat together egg and vanilla; stir in maple mixture. Add dry ingredients and stir until well blended (mixture will be fluid). Drop batter by small rounded teaspoonfuls onto greased baking sheets; space about 3-1/2 inches apart, or wafers may run together.

☐ Bake in preheated 375° F oven 5 to 6 minutes, or until wafers are gold-rimmed with 1/2 inch of light brown. Watch carefully to avoid burning. Remove from oven and let stand 1 minute. Then, using a spatula, quickly transfer wafers to wire racks before they become brittle. (If they firm up before they can be removed, return them to the oven for 1 to 2 minutes to soften slightly.) Allow wafers to cool completely. (Cool baking sheets completely before reusing; grease thoroughly between batches.) Store in an airtight container up to 1 week or 1 month in the freezer. Makes about 3 dozen 3-1/2-inch cookies.

CHUNKY MACADAMIA NUT-WHITE CHOCOLATE COOKIES

- **2 cups all-purpose flour**
- **3/4 teaspoon baking soda**
- **1/2 teaspoon baking powder**
- **1/8 teaspoon salt**
- **8 tablespoons (1 stick) unsalted butter, slightly softened**
- **1/2 cup solid vegetable shortening**
- **3/4 cup firmly packed light brown sugar**
- **2 tablespoons granulated sugar**
- **1 large egg**
- **1-1/2 teaspoons vanilla extract**
- **8 ounces white chocolate chips (or 8 ounces imported white chocolate, chopped)**
- **7 ounces salted whole macadamia nuts**

☐ In a medium bowl sift together flour, baking soda, baking powder and salt; set aside.

☐ In a large bowl beat together butter and shortening; add sugars and beat until fluffy. Beat in egg and vanilla. Beat in dry ingredients. Add white chocolate and macadamia nuts and stir until evenly distributed throughout.

☐ Drop dough by rounded teaspoonfuls onto greased baking sheets, spacing them 2-1/2 inches apart. Flatten tops of cookies slightly.

☐ Bake in center of preheated 375° F oven 8 to 9 minutes, or until lightly golden. Be very careful not to overbake. Remove from oven and let stand 2 to 3 minutes. Using a spatula, transfer cookies to wire racks to cool completely. Store in an airtight container 1 week or freeze up to 1 month. Recipe makes about 3 dozen 2-3/4-inch cookies. ■

Reprinted from *The International Cookie Cookbook* by Nancy Baggett. Recipes copyright © 1988 Nancy Baggett. Published by Stewart, Tabori & Chang, New York.

TIPS FOR FREEZER-FRESH COOKIES

To keep cookies from becoming just crumbs in the cookie-jar—and to keep them fresh for those all-important midnight snacks—here are some expert storage hints.

- Most cookie varieties taste best within the first couple of days of baking, says Nancy Baggett, author of *The International Cookie Cookbook.* After that, freezing is the best way to preserve these goodies. Freezing halts the aging process and prevents cookies from losing their flavor and becoming dry as well.
- The cookies should be carefully wrapped. If freezing for more than a week, double-wrap them so that the air cannot penetrate the package and the cookies do not become stale. There are many new and wonderful packing materials on the market now—heavier and much more suitable for freezing than the foil and plastic wrap that you normally use in the kitchen.
- Nancy Baggett also recommends that you freeze most cookies for no longer than a month, two at the very most.

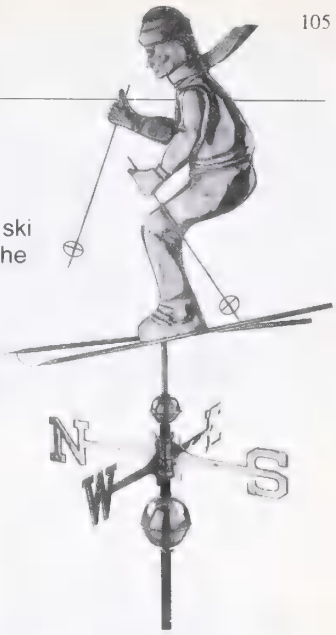
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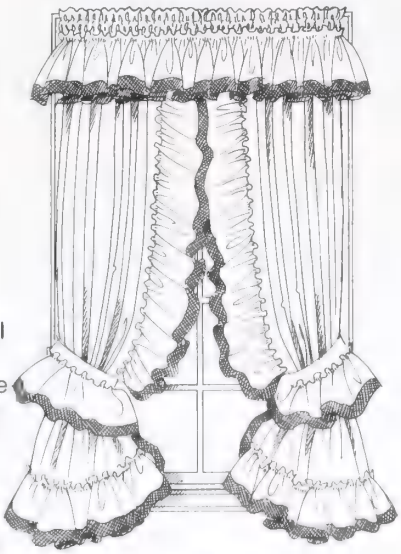
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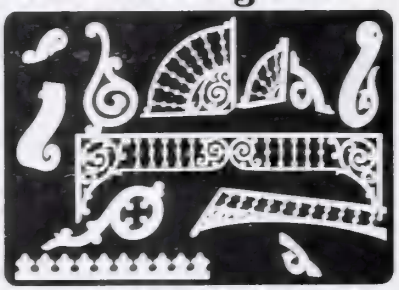


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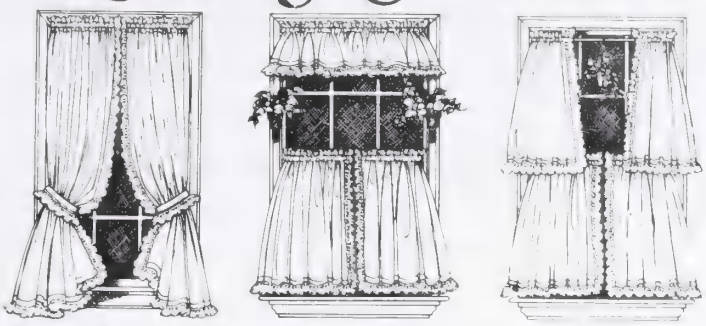
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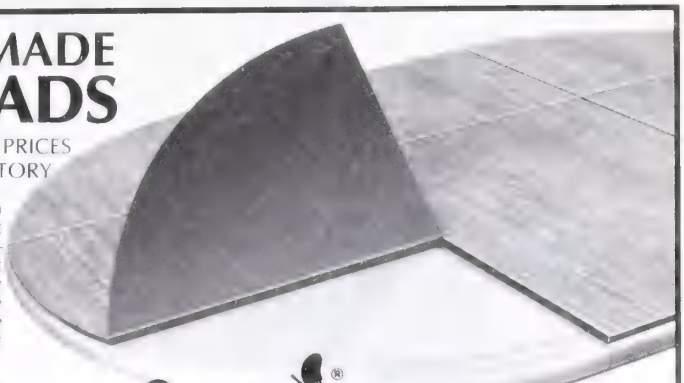
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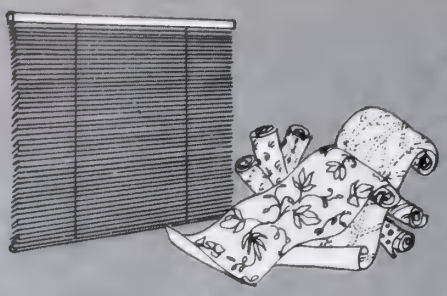


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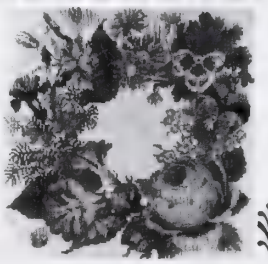
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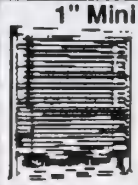
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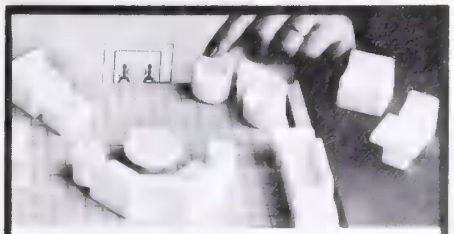
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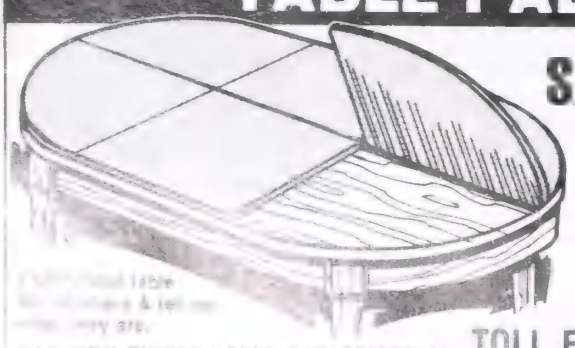
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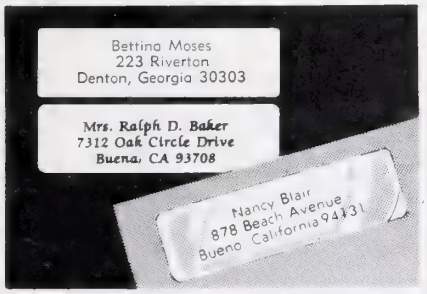


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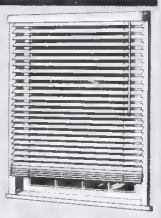
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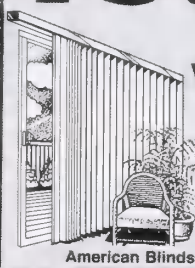
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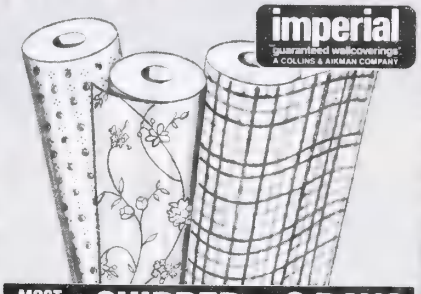
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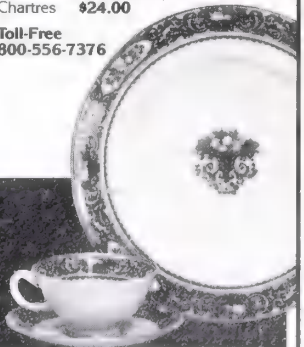
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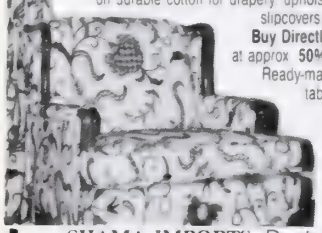




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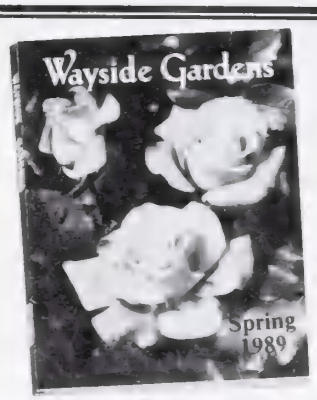
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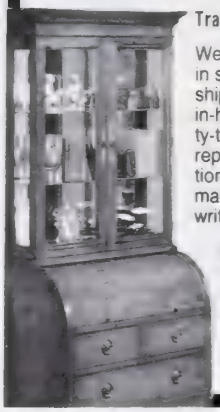
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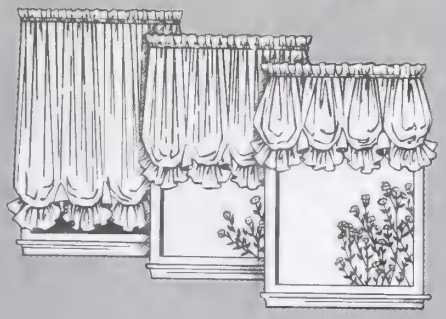
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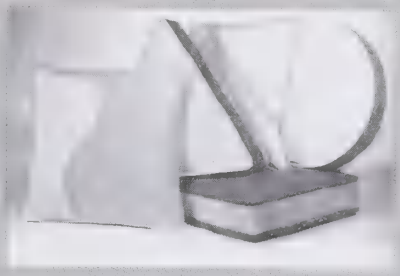
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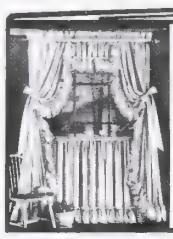


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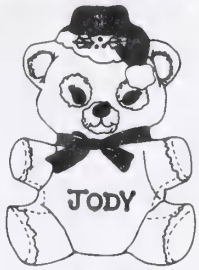
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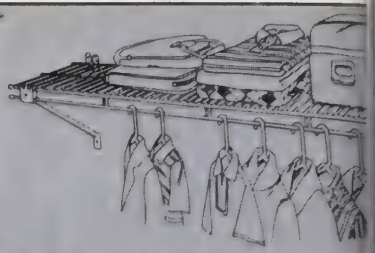


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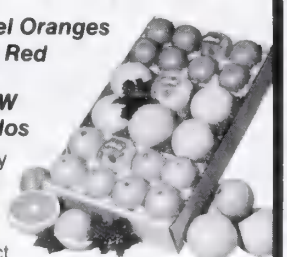
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☐ **When was this type of rocking chair made? All I know is that this one is walnut colored, with a plasticlike seat and back.**
—J.B., Fort Plain, N.Y.



Rocking chairs are said to be the invention of Benjamin Franklin. He did own a chair with curved rockers in 1787. This type of rocker cut into rugs and often scratched wooden floors, so 19th-century furniture makers invented a different type. About 1870 the platform, patent, or spring, rocker came into use. The base remained stationary while the chair rocked on a spring-type mechanism—which saved the floor and the chair from wear. Your platform rocker was made by George Hunzinger, of New York City, about 1885. He called it a "Hunzinger Double Spring." The upholstery is probably an oilclothlike material, which he used on many of his chairs. The cloth was durable and easily wiped clean. On today's market the rocker would sell for about $250.

☐ **This watercolor is very much like one I am planning to buy, which has a stained background. The dealer tells me the stains do not matter. What do you think? —K.C.M., Paterson, N.J.**



American schoolgirls in art class used stencils and watercolors to make pictures of fruit and flowers—a type of artwork fashionable from 1820 to 1860. Each leaf, bird or piece of fruit was made using a separate stencil. The heavy paper stencils were known as theorems, so collectors now refer to these pictures as "theorem paintings." Theorems were painted on wool, silk, velvet or paper. Old folk-art examples in good condition are expensive—at least $1,000. If the artist can be traced to a town or school, the value is probably even greater. Small stains at the edge of the picture should not matter much, but a large water stain that covers part of the fruit could lower the price by half.

☐ **Please tell me the history of these goblets, which I inherited. They are made of very heavy glass. The design seems to have been molded into the glass. —W.S., Columbus, Ga.**



Collectors call your goblets pressed or pattern glass. Glass-pressing machines were invented in the 1820s, and by the mid 19th century, full sets of glasses and tableware were made using that method. Hundreds of patterns were made in the United States, but the best of this type of glass was made before the turn of the century. Your pattern was made in East Cambridge, Mass., and was listed in the New England Glass Company catalog in the 1860s. It was called "Union." The design was renamed by collectors in the 1930s, and is now known as "Bull's Eye with Diamond Point." The strange look of eyes and beak formed by the pattern has led to the nickname "owl" pattern glass. Your pattern is scarce, and the goblet is made of the older flint glass, which is popular with collectors. One like it is listed in our latest book, *Kovels Antiques and Collectibles Price List,* for $110.

☐ **How old is this painted chest? And how should it be restored? The painted decoration seems to be worn in a few spots.**
—C.D.S., Oakland, Calif.



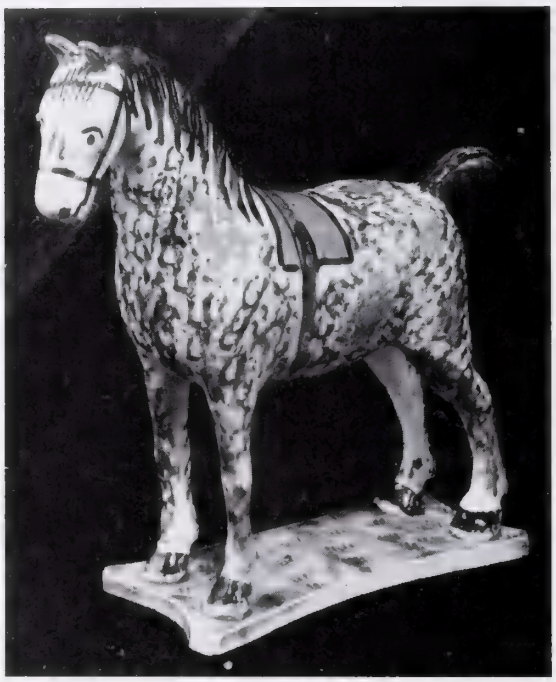
A carved and painted chest of drawers like this one should be appreciated for what it is—including worn and aged. The chest is probably from New England. It is in the Empire style, which was popular in America from about 1815 to 1830. Few such pieces have survived with the paint in good condition, and collectors pay a premium for those with the original painted finish. The colorful designs qualify this chest as a popular piece of American folk art, even though it was probably made at a commercial factory. If there is a major flaw—a broken leg or missing handle, for example—repair it, but do not try to restore the paint to a bright new look. That would lower the value of the chest. In as-is condition, it's worth $3,500 to $5,000.■

WHERE TO FIND IT

LITTLE COLLECTIBLES—FOR TABLETOPS OR MANTELS—ADD PERSONAL STYLE TO ANY ROOM. HERE'S THE SCOOP ON SMALL TREASURES

By SYLVIA SUNDERLIN

Smalls" is an antique dealers' term to describe everything from scaled-down furniture to windup toys to tobacco tins—basically, any collectible that can be scooped up and displayed to reflect your own style. To give you a couple of ideas: a parade of miniature carved animals tucked into a bookcase or a collection of candle boxes and patch boxes, holding tiny pots of herbs, along a windowsill. Check with any of these dealers for some unusual pieces.



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A rare find: Yorkshire horse, c. 1800, with a Pratt glaze.

Janet Adams Antiques, Raleigh, NC 27607; 919-787-4878—Rare 18th- and 19th-century small boxes, mostly English, are Janet Adams's specialty. She has mahogany, tortoiseshell and inlaid-wood tea caddies, and Battersea, rosewood and ivory patch boxes and snuff boxes—all in superb condition. Shown by appointment only. Call for more information and photos.

Jeanne & Bill Bertoia, 1217 Glenwood Dr., Vineland, NJ 08360; 609-692-4092—The Bertoias specialize in painted iron doorstops, antique toys and still and mechanical and iron banks. They carry a wide array of doorstops: flower baskets, animals, cottages and "character" figurines. Theirs is a large mail-order business, and they welcome letter and telephone requests. If writing, include a stamped return envelope.

Jeffrey Davis & Co., 37 Presidio Ave., San Francisco, CA 94115; 415-921-1200—Unusual small antiques are displayed throughout this historic San Francisco home: pottery puzzle jugs, English treen (bowls, drinking goblets and tobacco jars), and English mantelpiece and hearth accessories (miniature brass candlesticks, pewter chargers and flagons). Call for appointment and tour.

The Dotty Box, PO Box 292, Damariscotta, ME 04543; 207-882-6618 (no shop display November through April; mail orders only; [illegible]—George and Muriel Lewis have an enticing variety of "smalls," such as child's tea sets, ABC plates, small brasses, inlaid boxes, miniature animal and character figurines, and antique Staffordshire figurines, cottages and spill vases. They also have children's chairs.

Fae B. Haight Antiques, The Lahaska Antique Court, PO Box 294, Lahaska, PA 18931; 215-794-5890—Haight's "smalls" include miniature chests, children's rockers and small chairs, decorated candle boxes, baskets, blue-and-white and cut spongeware, and candlestands. Open 11 A.M. to 5 P.M. daily. Call ahead for an appointment. Mail-order inquiries are welcome.

Leo Kaplan, Ltd., 967 Madison Ave., New York 10021; 212-249-6766 or 249-7574—This firm stocks a large assortment of ceramic ware and shelf ornaments, such as Prattware, which is now in great demand, and Staffordshire figurines and English antique pottery animals. The firm is also well known for its superb selection of antique paperweights and pillboxes. Shop hours are 10 A.M. to 5:30 P.M., Monday through Saturday. Telephone requests are always welcome.

Lane's End Antiques, PO Box 10, Natural Bridge, NY 13665; 315-644-4097—Authentic upstate New York "smalls" are foremost in Gilbert and Nancy Smith's shop: firkins, pantry boxes, hanging candle boxes and spice cabinets, decorated boxes, pierced-tin lanterns, footstools, Amish dolls and doll clothing, rocking horses, small chairs and decoys—all suitable "keeping" room or family room accessories. Send a stamped return envelope for a current list of collectibles.

Leslie Antiques, Ltd., New York; 212-348-9073—Shown by appointment only are the choicest antique English mahogany boxes and small chests, such as knife boxes, tea caddies, decanter boxes and other rare containers. Here, too, are American Federal one-drawer stands, antique figured-maple stands and small Pembroke tables. Call to make an appointment.

Sharon O'Reilly Antique Toys, 132 Treehaven Rd., West Seneca, NY 14224; 716-674-7094—This shop is bountifully stocked with tin toys, figurines, dollhouses and dollhouse furnishings. Here you'll find furnished "rooms," kitchens or grocery stores, which are suitable for shelf display, as well as old wooden lithograph toys, toy cars and circus and windup toys. Call for appointment. Write for a free list (include a stamped return envelope).

Walnut Hill Antiques, Walnut Hill, Chester, NH 03036; 603-887-2627—Bob and Robin Leonard's shop is open year-round, but a call ahead is advised. They have plenty of interesting "smalls" for table, wall and shelf display—painted boxes, treen, small pewter dishes and goblets, brass and iron candlesticks, and baskets of many sizes and shapes. Photos are sent on request. Include a stamped return envelope with your inquiry.■



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